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JANUARY, 1979

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We would like to take this opportunity to express our heartfelt thanks to our many friends for the prayers, good thoughts, cards, phone calls, and many other kindnesses during Erna's hospitalization and recovery. Friendship is wonderful medicine. Yours helped much, and we treasure it. Square and round dancers *are* great people, indeed.

Erna and Herb Egender
Aurora, Colorado

Dear Editor:

We know you are trying, but there is no way we can come up with three different level clubs in a town of 800 people. I say we need to kill the inventors and interpreters that do not have the skill to call an interesting square dance with a maximum of 100 basics. These novices must rely on gimmicks, combinations of basics (under a single name) and interpretations of good basics to cover their lack of experience or ability as callers. Any caller who

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AS I SEE IT

bob osgood

January, 1979

IN ANOTHER THREE MONTHS hundreds of callers from all parts of the world will gather for the annual CALLERLAB Convention, this one to be held in Los Angeles, California. At that meeting there will be much talk about present CALLERLAB programs. Caller and Caller/Coach accreditation will come in for its share of discussion; definitions of the basics, discussions on future CALLERLAB programs and many other equally important topics and projects will be covered.

Certain to be on the agenda will be the subject of basics. If you will remember back a number of years, before the introduction of the Basic Plateau, Extended Basics, Mainstream, Plus 1, Plus 2 and the others that make up the CALLERLAB programs, there was a less involved program in existence. It directly reflected the input of many callers and dancers and was known as the Basic 75 Plateau. It was comprised of 50 workhorse movements in the Basic program and an additional 25 Extended Basics.

At that time it had been proven that these foundation movements could be and were being taught in 30 weekly lessons. To be sure, by themselves they may not have represented the true Mainstream, but many callers found that in knowing these 75 Basics most dancers were capable of handling what was then the Mainstream. What the program lacked perhaps, was an additional concept similar to the Quarterly Selections we have today.

It is now a good time to pause and make comparisons. By grouping basics into 65 "families," the three plateaus that make up the CALLERLAB Mainstream, when broken down realistically into teaching units, consist of 97 basics which some callers feel can be taught in 41 weeks. To explain, a "teaching unit" represents a logical order in which a caller/teacher will present the basics to his dancers. As an example, to group all square

(Please turn page)

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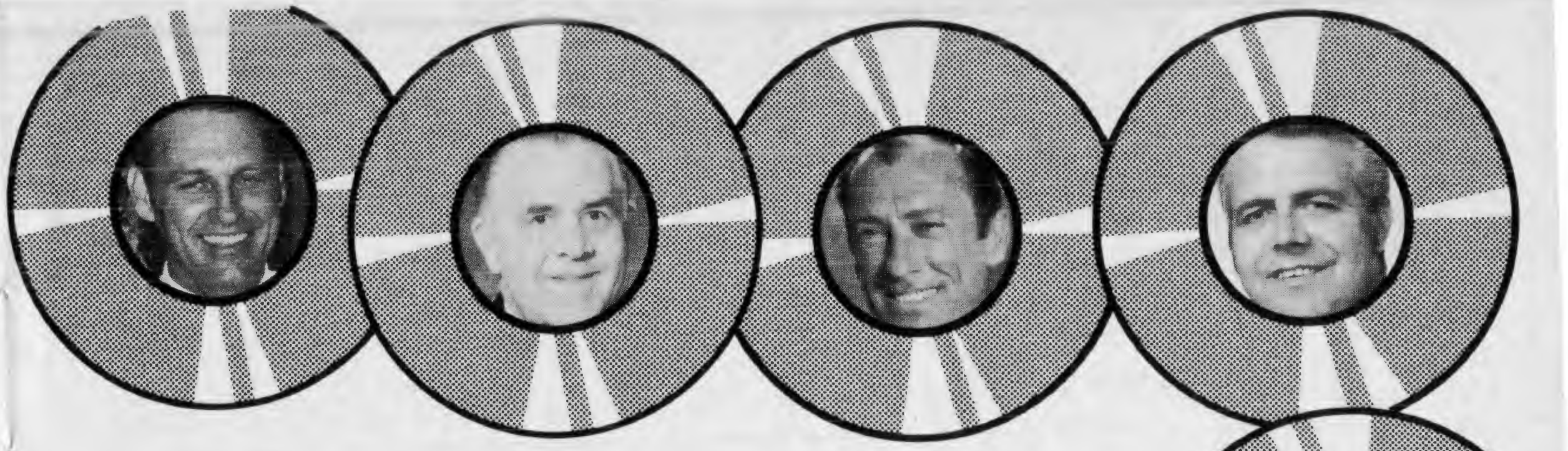
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(**AS I SEE IT,** *continued*)
thrus (26 on the CALLERLAB list) into one family as CALLERLAB has done, works well as a total basic *shopping list*. However, as a "teaching unit" a caller may present the square thru, then square thru one quarter, one half and three quarters which we show as number 41 on our "suggested order of teaching" list, all in one lesson. He will then take several weeks to allow the square thru principle to "sink in" before going to a left square thru which is number 48. Possibly, it will be several lessons later before he attempts a square thru from an unusual or Arky setup. This same principle holds true in teaching many of the basics and explains why the CALLERLAB list of 69 basics in family groups actually comes out to some 97 basic teaching units that callers are attempting to teach in 41 weeks. The question is, are callers able to hold a group together for this long a period and conversely, is it possible to teach this number of movements so that the dancers have *learned* them well in this amount of time? At least a dozen veteran callers questioned recently, who are working at Mainstream and teaching beginner classes every year, feel that it takes at least a year to teach this many basics and then another ten weeks perhaps to play catch-up with the current Quarterly Selections.

If the CALLERLAB system will work, we say "well and good." We support it wholeheartedly with articles in this magazine and with three illustrated handbooks that describe all of the basics. At the same time, we think we should be realistic. If the system is overly ambitious, let's think again in terms of the number of basics that can be taught and assimilated in a beginner class. If Mainstream is actually to refer to the form of dancing that can be enjoyed on a once-a-week basis after having completed class work, then let's think about redoing the list.

We will continue to support whatever appears to be the all-out representative desire of the majority. However, we would like to feel that the decisions on these things are made by "those in the trenches." Callers who are involved at levels considerably past Mainstream may be out of touch with the reality that we feel is necessary. To us, Mainstream means

(Please turn to page 56)



The Square Dance Record Biz

The industry has come a long way in these past thirty years but it is not without its problems.

ONE OF THE MAJOR HALLMARKS of today's burgeoning square dance activity is the rounded, flattened, 3 ounce piece of plastic, the phonograph record. How much we take this simple sample of modern technical know-how for granted! And yet if it were not for modern recordings, the number of men and women enjoying the squares, rounds, and contras in tens of thousands of classes, clubs, and open groups around the world might well be only a small fraction of what it is today.

Just think what square dancing would be like if each caller needed to be personally accompanied by a group of "live" musicians. To be sure, when this was the situation some thirty years ago, many of the bands were minimal, sometimes consisting of only a piano, more frequently a piano and fiddle or an accordion and guitar. Sometimes they were made up of three, four or five pieces, depending upon the size of the event.



In the glass booth Al Horn records for Prairie Records. Horn, of Penrose, Colorado, is a veteran of twenty-one years of calling and works with the "Western Swingers" square dance band on his label's releases.

The Pre-Record Era

In the days shortly after World War II when square dancing was beginning to explode throughout North America, there were few usable recordings. RCA Victor had a 12" Blackberry Quadrille/Soldier's Joy record that was the best that was available at the time. The Black and White label turned out a "Smash the Window" that was good (good and fast) and there were maybe one or two others. Occasionally a series of records *with calls* would be issued but these were of little help to the caller who needed background music to support his efforts.

Then, in the late 40's, timed with the release of Selznick's "Duel in the Sun," Lloyd Shaw, who had been called in to do the square dance sequence for the film, released on the Decca label an album of four 12" records, three sides of which were hoedown music without calls. These paved the way for a whole new industry of square dance recordings.

The story from this point moved rapidly. The relatively few existing square dance orchestras were unable to meet the demands of the dancing public and records were the only salvation. Several callers and other interested individuals, intent upon meeting the needs of the swiftly growing square dance activity, began to record some of the then popular square dance bands.

Many Producers

Today about 40 labels are producing on the average of 24 singing calls, hoedowns, round dances and contras each month. A check of the releases in recent years shows 232 singing calls in 1976, 225 in 1977, and 207 in 1978. Round dances recorded on the special round dance/square dance labels amounted to 40 in 1976, 44 in 1977, and 35 in 1978. The hoedowns tallied 23 in 1976, 22 in 1977 and 14 in 1978. A total for the three years gives us an average annual yield of more than 280 records produced solely for the square dance/round dance activity.

One who looks deeply into the vast field of recording will find some interesting comparisons. In the "pop" field a "hit" today might be considered in the quarter million category. But little public notice is given until a disc passes the million copy mark. A record in this competitive field might be considered a "failure" when fewer than 50,000 are sold.

This, of course, is not the case in the world of square dance recordings. While some records are purchased by the dancing public who enjoy the "with calls" side of the singing calls for their basement dancing, the great bulk of the square dance recording industry is supported by the callers and teachers.

The singing call *flip* (on one side the caller calls the dance, on the other side is the musical accompaniment for the same dance) which represents more than 75 per cent of the total square dance record sales, is purchased by the caller who depends upon the accompaniment (music only) side as his *orchestra* when he calls for his clubs and classes. When and if he refers to the *with calls* side, it is as a reference or learning aid in committing the singing call lyrics to memory. Therefore, with an estimated 9,000 callers in the activity today, a *hit* record in the square dance field might be 5,000 copies.

What are some of the singing call "hit" records over the years? In checking with dancers and callers in a number of areas, record producers and some of the recording callers, we discovered that the list of favorites was a varied one. No list duplicated another. As an example: One east coast caller's rundown of the all-time favorites included Light in the Window, I'll Come Running, You're the Reason, Island in the Sun, Some Broken Hearts Never Mend, Rockin' in Rosalie's Boat, Something About You Baby I Like, Grandma's Feather Bed, and Summer Sounds. A second veteran caller, also from the east coast, opted for Smoke On The Water, Big Daddy, Summer Sounds, Something About You Baby I Like, Mack the Knife, Happy Days, Up a Lazy River, M.G.Ms Sweet Georgia Brown, and Tie a Yellow Ribbon 'Round the Old Oak Tree. This wide variance was typical of the replies to our survey. A number of the all-time "hits" that were duplicated included Just Because, Trail of the Lonesome Pine and the S.I.O. Grand Square. Seasonal hits such as Rudolph the Red Nosed Reindeer showed up on many lists.

Round Dance Records

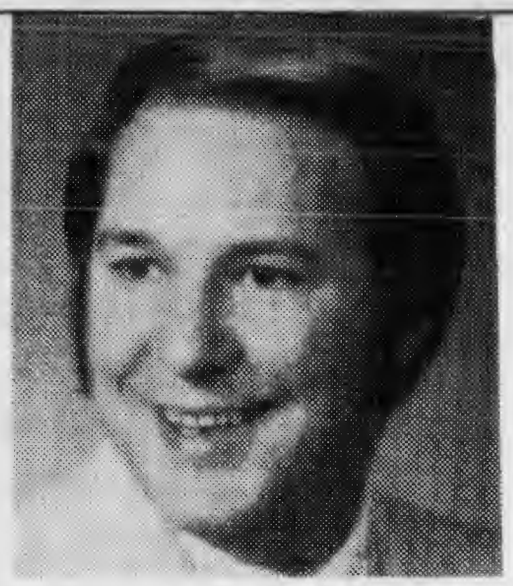
What of the rounds? It has been said that one of the all-time best sellers was the Sunny Hills release "Happy Polka" (as a 10" 78 recording and later as a 7" 45 rpm). This single disc repeatedly sold over 17,000 copies.

It should be noted that in the round dance phase of this specialized recording industry we have a unique situation. The potential round dance author has two routes to go when matching his new round dance "creation" to the proper accompaniment music. He may have been inspired by a Lawrence Welk disc or a classic or recent release by Billy Vaughn and to this music he has written his dance. Then he has circulated copies of the dance description among round dance leaders. Assuming for the minute that the dance is a good one and well matched to lively, danceable music, the success or failure of the release will, of course, depend upon the availability of the records. Many a good potential "hit" has been shot down simply because the records were not easily obtainable.

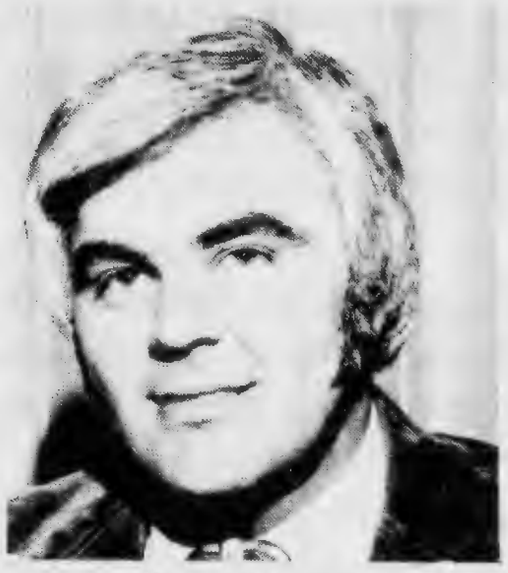
Early in the game it was understandable for choreographers to go the route of the "pop" releases. The music was so far superior to the sometimes uninspiring organ music or poorly recorded orchestras on the specialty labels. As time went on, however, the recorded sounds produced by the square dance/round dance labels improved to the place where they were



Gary Shoemake



Jerry Haag



Ken Bower



Beryl Main

The Chaparral Story

From time to time various labels "make history" in the square dance field. A few years ago Wagon Wheel reached the enviable position of turning out release after release that proved to be hits. Currently this honor has gone to Chaparral with no fewer than four "hits," some far surpassing the 5,000 mark.

"Rockin in Rosalie's Boat" and "Something About You Baby I Like" both by Jerry Haag, "Flash of Fire," Beryl Main, "Somebody Loves You," Gary Shoemake and "Honky Tonk Heroes," Ken Bower, have all been up there in sales. All three of the Chaparral hoedown records have also proven to be extremely successful in sales. A great deal of credit for the speedy rise of this label goes to the mutual cooperation of all four of its major artists, each one of whom shares in the ownership of the company and each one earnestly promotes the others' releases.

an equal match for the pop releases.

Unlike the square dance singing call accompaniment record which is limited to a great extent to the callers, the round dance records are used not only by the teachers but by the dancers themselves, who build up their own round dance libraries and at the slightest provocation practice rounds in their play room. For this reason round dance sales have been known to surpass the sale of square dance records.

In the case of the squares as well as the rounds, for the few that hit the popularity polls the great majority do not. The cost of recordings is high and many times the financial burdens are more than some of the small specialized companies can handle.

Let's look briefly at recording costs which, like everything else today, have spiraled. You who purchased records a number of years ago for $1.05 may stand aghast at the $2.50 per record (and sometimes more) charged by dealers today. But then look at the cost. Studio rentals, which some ten years ago amounted to little more than $25.00 an hour, today are in the $100 per hour bracket. Union musicians charging scale for a three-hour session which sometimes results in four sides (2 records) runs in the neighborhood of $150 per musician — double that for the leader.

The pressings themselves may represent a minimum portion of the investment. The 20c (for a 7", 45 rpm on quality plastic) seems to be the average today. This is fine if the producing company or caller bearing the costs can realize a sale of several thousand records. All too frequently, however, *returns* and *misses* rather than *hits* ring up a loss.

No One Is Getting Rich

A large part of the square dance recording industry is not a profitable business. Why then does it exist? A few of the well-established labels have protected themselves by building up a roster of calling artists who have over the years developed a proven sales popularity. In the case of prolific recording ace Marshall Flippo. whose first release was produced over 20 years ago, a large number of callers have said, "From past performance, I know that almost any record Flip releases, I can use. This takes away much of the *guesswork* for me and I automatically purchase each Flippo release that comes along."

The steps in making a recording for someone like Marshall Flippo go something like this. Marshall will pay particular attention to

the country western hits on the radio. Discovering one that rings a bell, he will tape it, listen to it several times and possibly develop an idea or a call that might work with it. Sending the suggested tune to his producer, Norm Merrbach, Blue Star records in Houston, Texas, the tune will be checked against the releases of other labels and, if it appears to be "clear" it will be turned over to the company's musicians for arranging. Then at a recording session the instrumental will be produced. A dub of the completed accompaniment will be sent to Flippo who works with it as he perfects his call. At his first opportunity, he will go into the studio and record the calls over the prerecorded music.

It's Sometimes Frustrating

This, of course, is oversimplifying a sometimes complicated procedure. Occasionally half a dozen tunes are checked before a satisfactory one passes all the requirements. On a number of occasions, an artist is ready to go into a recording session with a potentially "hot" tune only to be beat to the punch by another label that has the tune already recorded, advertised and out to the dealers. The recording companies themselves have established a Record Tune Clearing House, but even this sometimes is not enough to avoid duplications. And, duplication in such a limited market can spell doom for all.

Recording with "live" music was the practice a number of years ago. However, the system of prerecordings is used throughout the industry today. The changeover has made it possible to speed up the actual recording process. Flubs on the part of the caller do not make it necessary for the band to repeat its part over and over while goofs made by the musicians are corrected long before the caller becomes involved.

How does a caller break into the recording field? There are a number of ways. Quite frequently a caller will simply bring together a group of musicians, rent a studio, and produce his own record and start his own label. This, of course, brings up the question of distribution. The caller who wants to become known to dancers around the world sees a *hit* record as a form of audition for a possible tour. And, because of this, he usually looks for an opportunity to appear on one of the established labels.

Today there are more enterprising callers than ever and record companies are often faced with the prospect of having more callers who would like to record than they could ever release. However, according to Hugh Macey, producer for Grenn Records, the potential caller will usually send a letter to the label along with a tape sample of his calling. He may also submit the write-up for a singing call he would like to release. If the caller's talent

Dance Record Producers — Is Disaster Ahead?

by Hugh Macey, Grenn, Inc.

We started the Grenn label in 1959, when there were only a few square dance labels. Our objective was to provide more sophisticated music for both square and round dancing and the success of our early releases indicated that we accomplished our objective. Our round dance records introduced full orchestra music in place of the usual organ music.

As the years passed many new labels appeared and many disappeared. The market for dance records is limited to callers, round dance teachers and a few dancers. This limited market and high production costs resulted in high retail prices and excluded the dance records from regular record shops.

In recent years there has been an explosion of new square dance record labels. Some of these have had very good, sophisticated music. However, each new label cuts the limited market into smaller and smaller pieces for each producer, resulting in higher costs. The overall market grows, but it does not grow quickly enough to accomodate the number of new record labels which continue to appear.

If the present trend continues it would seem that every active caller would have his own record label. No more music tunes would be available because they would all have been recorded by many labels. Customers will be extremely selective since they can buy only a few of the 40 to 40 monthly releases available. Such a situation is great for competition but destroys any possibility of profit for record producers.

warrants it and if the caller's reputation has already been established to the point where the producer feels that it is a fair risk, the caller may be provided with a prerecorded tune to which he may fit his dance and then record it to be marketed.

In this instance, the entire financial responsibility is on the shoulders of the producer. His decision in the instance of a new artist of how many records to press represents a degree of guesswork. Not all of the major labels are as willing to take risks today as they were earlier in the game.

An alternate is provided in the case of some record producing companies who maintain splinter labels. These are "share the cost" propositions where the caller will guarantee the purchase of enough records to offset studio costs and musicians' fees. From the records he receives the caller, if he has a good local following who will purchase copies, may find that he can break even.

The Production Procedure

What happens to the accompaniment music and with-calls material once the recording sessions have been completed and approved? The tapes are transferred to a large master acetate at one of the many processing studios. Once cut, the master takes on something of the appearance of a regular record. After being inspected for flaws, a metal negative or *mother* is made from the acetate and from this the stampers, which may then be used like waffle irons to press the records, are produced. At this point, test pressings are often pulled to check the results before going into production. Various steps may be taken to ensure that if the stampers are damaged in the process of producing the records, additional stampers may be created with relatively low expense. The cost for these services vary but on the average for two sides of a 45 rpm 7" recording with full "protection" and test pressings comes to approximately $115.00. This cost, while including record sleeves, does not include the label or the cost of typesetting and printing instructions which are inserted with each record into the sleeves.

Knowing the costs and the risks involved in producing a record, why then does a caller want to record? There are a number of reasons. One is the hope for financial returns. However, it should be pointed out that relatively few of the many who record receive much, if any, monetary recompense for their efforts. A caller realizes that a record often supplies him with a means of introduction, an audition record as it were, which he may send to groups who might hire him in the future when he is on tour. Some callers are urged by members of their home clubs and classes to make a record that they may have as a remembrance. This, then, meets the need.

What About the Future?

Obviously things will go on as they have. Callers and record companies will continue to hope for the "big" hit. Improvements in the record industry will influence the quality (and obviously the cost) of square dance records in the future. But from it all will stem our square, round and contra dancing pleasure in future years. Good calling habits on records will influence good calling in our clubs. Unfortunately the reverse may also be true. But when we compare a recent release with one of 30 years ago, we're tempted to say of the industry as a whole, "You've come a long way, baby!"

Caring for Your Records

Few phonograph records take more of a beating than those used for square and round dance accompaniment. Dust and grit stirred up by the dancers accumulate on the record surface and the continuous needle wear, coupled with the dirt in the atmosphere, forms an abrasive which greatly lessens the record's life.

Several recognized cleaners are available at record stores that help to remove dirt from the surface. Magnetic as well as lubricated products also help to do the job. It's well to establish a continuing record care program to avoid the surprise of a jumping needle or the surface noise scratching that results from records not properly cared for.

By all means protect your records with record sleeves. It is easy to see that the friction of one record rubbing against another is a ready source for scratching and record wear. A $2.50 investment for a single record may not seem like much but when you realize that the average caller works from a collection of two hundred records (sometimes many more), a negligible amount of time spent on record upkeep makes good sense.

What are they Dancing?

A POLL IS TAKEN each year at this time to determine what dancers are dancing and callers are calling in different parts of the square dance world. Here are a few samples as we move into the new year. There will be more later.

Scranton, Pennsylvania — Saints-n-Ain'ts — 12 years old — 8 squares — Caller Jim Adams

Warmup Patter
This Old Piano
 Spanish Eyes
Spin Chain Thru/
 Partner Tag/Ferris
Wheel
 Mammy
 Tips of My Fingers
 Coordinate/TrackII/
 Walk and Dodge
 Glory Hallelujah
 Let's Cuddle
Hinges/Circulates/Load
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Ain't Love Good
 Four Walls
Peel Offs/Diamonds/Spin
 Chain the Gears
Wild About Honey
 Birth of the Blues
 Chase Right/Stroll
 and Cycle/
Don't It Make Your
 Brown Eyes Blue
 Dancing Shadows
Dixie Style/Trade the
 Wave/
 Triple Scoot
I Wrote a Song
 Very Smooth
Review Patter
My Way

Mountain View, California — Silver Dollars — 18 years old — 18 squares — Caller Joel Kadish

Warmup Hash
Let Your Love Flow
 Boogie Fever
Stroll and Cycle/Crossfire/
 Coordinate
All Wrapped Up In You
 Let's Cuddle
Two Steps At a Time/
 Roll 'Em
Don't It Make Your
 Brown Eyes Blue
 Nickelodian
Peel Off/Fan the Top/
 Peel the Top
Expert At Everything
 Dancing Shadows
 Bossa Nova
APD Gimmicks and
 Movements/
 Relay the Deucey
Rollin' With the Flow
 Alicia's Waltz
Diamond Circulate/Flip the
 Diamond/Variations
I'd Be a Legend
 Hot Lips
Dixie Style/Trade the
 Wave/
 Explode the Wave
Something About You Baby
 Sweet Sarah
Curley Cross/Chase/Tags/
 More Quarterly
 Movements
Mack the Knife
 Folsom Prison Blues
General Hash
When the Saints Go
 Marchin' In
 Till Somebody Loves You
Walkin' to Kansas City
For Once In My Life
Melody of Love

Mississauga, Ontario — Swingin' Squares — Transition Club — 5 squares — Caller Bill Cooper

Scatter Promenade Mixer
 Using 2 couple basics,
 ending in squares
Have a Ball
 Ohio Two-Step
Trade By/Flutter Wheel/
 Recycle
Oh Lonesome Me
 Two-Step Basics Mixer
Tags/Wheel and Deal/
 Cast Off
The Sheik
 Jazz Me Blues
Workshop Grand
 Weave/Left
 Basics
Small World
 Engine #9
Pass the Ocean/Diamond
 Circulate
Why Don't You Love Me
 Slaunchwise Contra
Spin Chain the Gears/
 Half Tags
Melody of Love
Turn Thrus with Spin
 the Top
 and Swing Thru/
 Turn and Left
 Thru/Stars and Thars
Best Things In Life Are Free
Coordinate/Dixie Style/
 Teacup Chain
Light In the Window
Goodnight Circle

LAND of TULIPS and WINDMILLS

SQUARE DANCING takes hold in HOLLAND



A YEAR AGO, in December 1977, square dancers in Holland gathered themselves into an informal committee to represent the dance activity in their country. Known as the Werkgroep Square- en Round-Dans in Nederland, the group meets about four times a year to discuss organization, set an annual program of dance activities, avoid duplication of dates by clubs for their graduations and special dances and generally to contribute toward cooperation and understanding between the clubs.

Currently the committee is made up of representatives from 11 clubs in the country plus the VCDC, the Flemish Folkdance Society. The square and round dance clubs come from nine different cities. The group has no formal bylaws nor any membership dues. Any costs arising are divided among the participants. Meetings are rotated with the host club conducting the meeting when held in its area.

Dancing in the Netherlands currently takes place in the following cities: Alkmaar, Arnhem, Brunssum, Haarlan, Hilvershum, Oss, 's-Fravenhage, Soesterberg and Utrecht. The square dance population numbers some 100 persons. While some of the clubs have names which might be found anywhere in the world (such as the Guns & Garters or the Rainbow Strollers), others have chosen titles delightfully representative of their own country: Cheeseheads, Tulip Twirlers and Holland Windmillers.

A monthly magazine for square and round dancing in the Netherlands — KEEP SMILING! — is edited by Jac Fransen. Printed in Dutch, it covers a wide variety of news including general square dance information, workshop material, reports on CALLERLAB, LEGACY, ROUNDALAB, etc., as well as a column on some well-known square dance personality including a small photograph, which can be removed.

All the clubs in the Netherlands welcome visitors and any square dancer who might be traveling abroad will find a Dutch treat in store for him should be have the opportunity to dance in this happy country.

Additional Directory Contacts

In the 1978-79 Square Dance Directory printed in the August issue of SQUARE DANCING magazine, some of the overseas' contacts were inadvertantly omitted. In addition to the Netherlands' group whose address is Werkgroep Square- En Round-Dans in Nederland, c/o Mrs. Yvonne Fransen, Brandtstraat 136, 2572 CJ 's-Gravenhage, phone: 070-463886, the following are supplemental to the Directory and should be added to it for reference:

EUROPE

Germany

Manfred Lemanski — Sachsenweg 26F, D-2000
Hamburg 61, West Germany (040) 551-4462

Italy

CALLERS ASSOCIATIONS:

Mediterranean Area Callers/ Teachers Assn.
Ed Williams, AF South Box 143, FPO NY 09524
(081) 760-9022 Ext. 2087/2985

DANCERS ASSOCIATIONS:

Mediterranean Area Assn. of American S/D
Clubs — Cecil Rainey 40 CAMS, Open Mess,
APO NY 09293

Norway

INFO VOLUNTEERS:

Richard Gerlach, Furveien 19B, 1340 Bekkestua (Oslo area)

Bangladesh

INFO VOLUNTEERS:

Dr. Spencer Goddard, BDG/73/006, FAO/UNDP,
Box 224, Ramna, Dacca

Egypt

INFO VOLUNTEERS:

Bob Kennedy, 5 Road 214 #1, Digla, Ma'adi, Cairo

West Indies

Gilligan Cultural Group c/o Garcia Gill,
Maxell Main Rd., Christ Church, Barbados
Phone 87887

SMOOTH DANCING



Take a Swing Thru Through the Turns

BUILDING OUR DANCE STYLING from the very first night of beginner's class is the intelligent way of learning to dance. Bad habits or incorrect methods of dancing the basics, once incorporated into our dancing, are difficult to change.

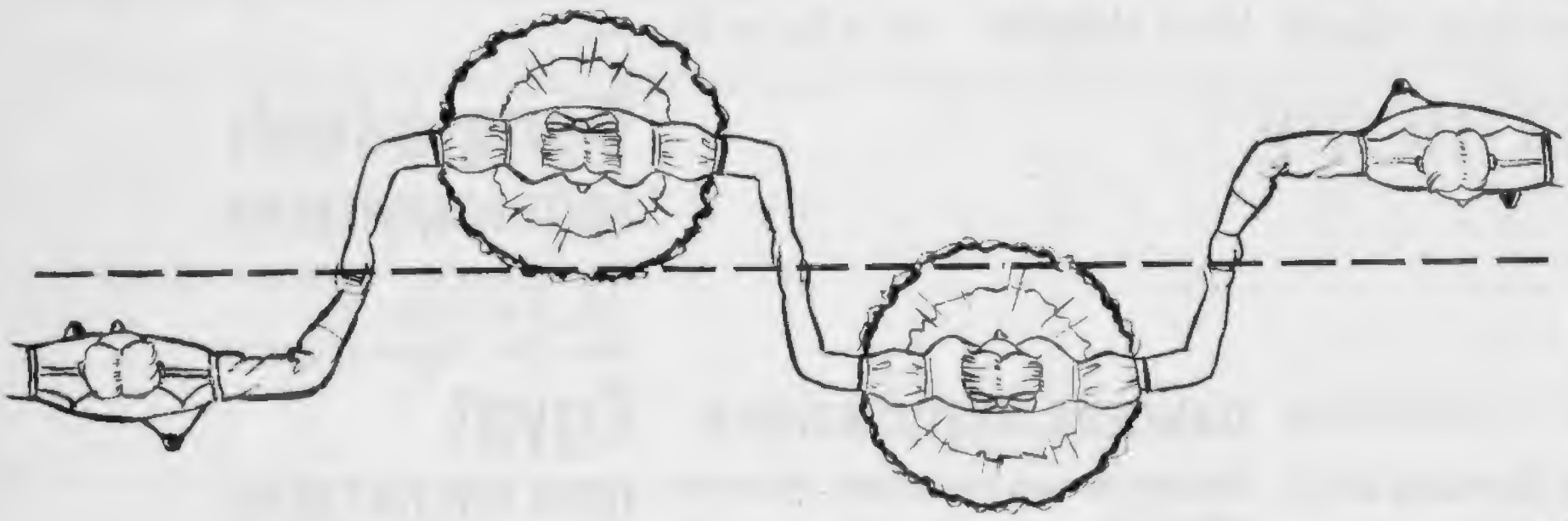
For instance, if in your initial lessons you find yourself doing a right and left grand by taking a person's hand and pulling that person by as you remain in place or, if in a waist swing you tend to face your partner instead of standing right side to right side, keeping the right hips adjacent or, if in a simple box the gnat you allow your hand to get tangled in an Indian grip that all but restricts you from doing a follow-up movement comfortably — then, at some place along the way you're going to discover that what you are doing is not uniform with what the others are doing and you're going to want to change.

Hand or arm turns are a part of the *swing* family which means that two dancers in contact with each other turn equally with each other, around the center hub or point of contact. This is easy to visualize in the arm turns and courtesy turn that make up a do paso. It is sometimes more difficult to comprehend in the handturns from ocean wave and alamo circle formations.

There's a Right and a Wrong Way

Take a standard swing thru from a right-handed ocean wave, for example. As the outside pairs start to turn by the right, that right turn must follow the standard turn principle. The two dancers involved will move forward, equally, 180° with and around each other. Their relationship to each other will be as though a board were strapped in front of them requiring them to form a straight line as they turn. This in opposition to the common problem where one of the two dancers tries to rush and, in rushing, finds himself at right angles to the dancer with whom he is working.

Turning in this correct method, the first



In an ocean wave the dancers are parallel to each other as though they were attached to a board placed in front of them.



The contact such as this hands-up hold should not be a tight grip but one that is easy to release.

four steps of the swing thru will be synchronized for the two working couples. At this point the dancers reaching the center will disengage with those now on the outsides, take lefts with the other new, adjacent, center dancer and this pair, working in a straight unit as though a board were attached to keep them in line, will turn 180° to form a new wave.

This, then, is the principle in turning waves and applies whether for a simple swing thru or spin the top with two turns (outsides turn, centers turn) or for a more involved spin chain thru (4 turns) or spin chain the gears (5 turning operations).

There is at least one other trouble spot to watch for in these turning waves, beyond the principle of the arm turns themselves. The hold used between the two turning dancers must be one that is quickly and easily released. For that reason it's well to think of the hold not as a *grip* so much as an adjustable *contact pressure*.

Easily Released Contacts

If a tight handhold is used in a swing thru, for example, the tendency is to hang on too tightly and too long with the result that one or both dancers involved may be pulled off balance. Think for a moment about doing a swing thru followed by a centers run. The contact from the wave formation needs to be broken instantly at the completion of the swing thru so the dancer may do the run and so that the outside dancer is not pulled out of position.

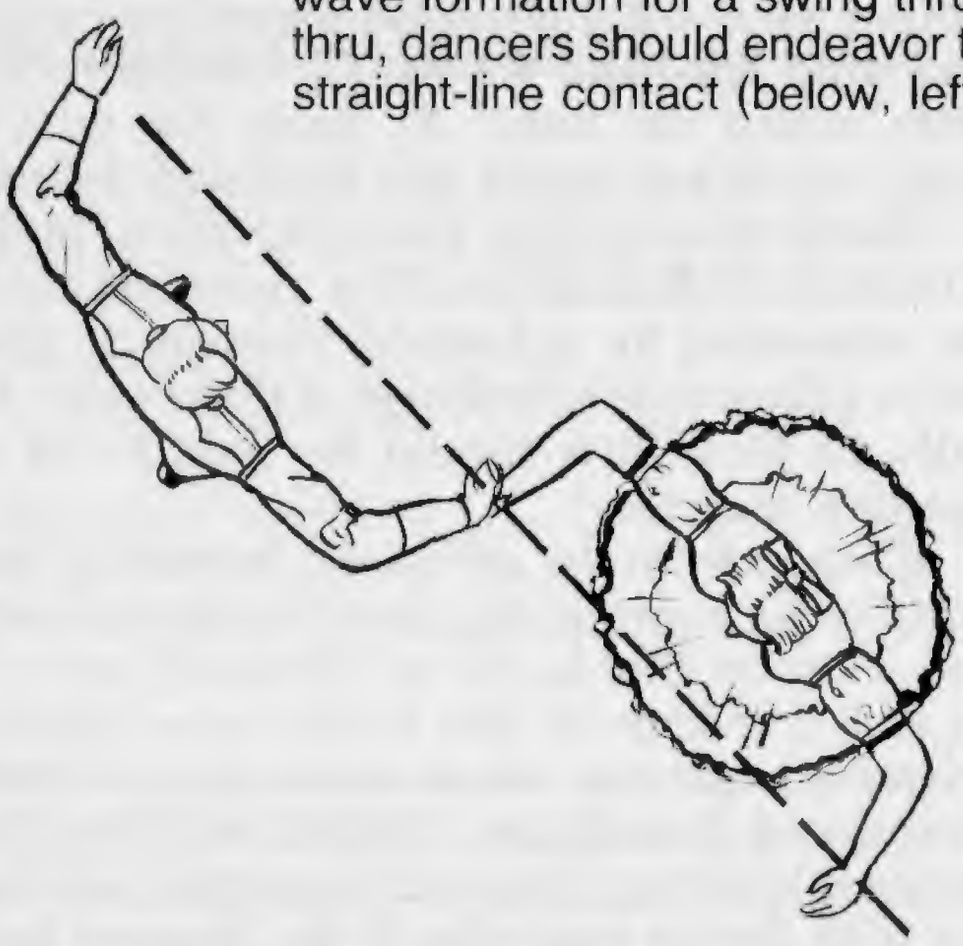
The transition from one basic to the next calls for flowing, unbroken motion so that in going from a swing thru to a star thru is a blending of basics, not a succession of stop and go movements. A comfortable square is one where there is no visible pause in moving from one motion to the next, stretching the action so you have the impression of moving on an unending sidewalk rather than jumping from one stepping stone to the next.

Smooth Dancing is more than just an optional goal. It is satisfying and rewarding to be able to dance what the caller is calling and to move to the musical accompaniment in harmony with the others in your square.

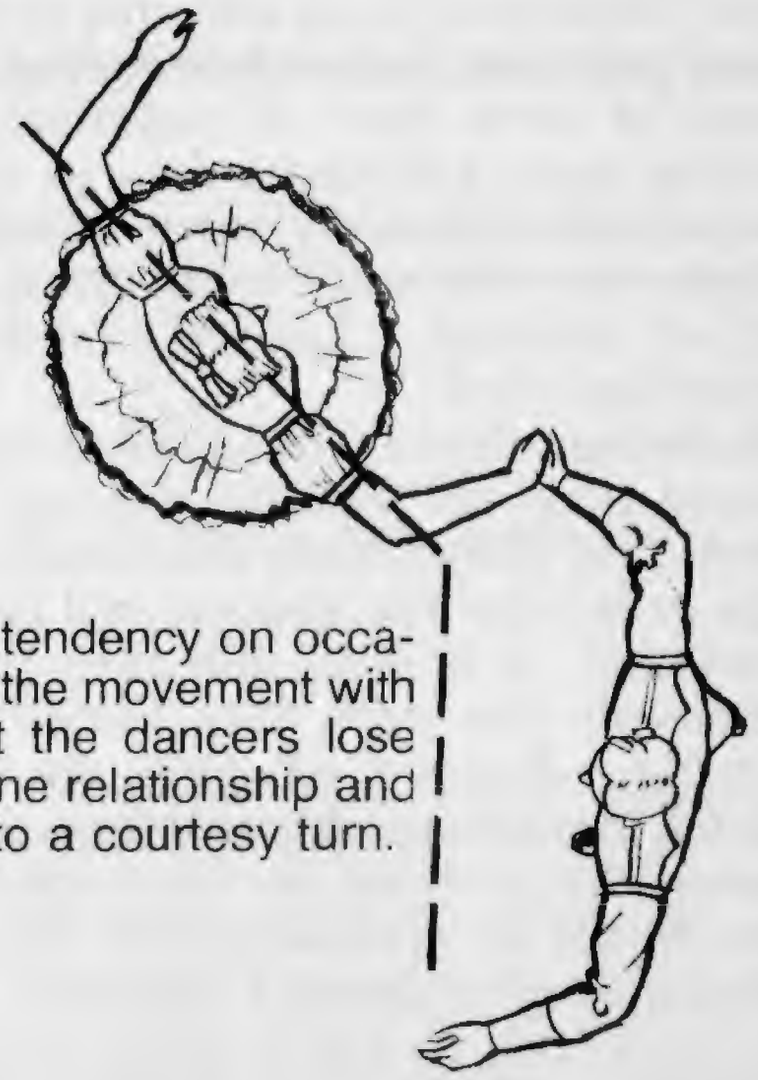
SMOOTH DANCING THEME OF THE YEAR

This series on Smooth and Uniform Dancing is designed to coordinate with the theme of the 1979 National Square Dance Convention to be held in Milwaukee, Wisconsin, June 28-30. Long a subject for discussion among dancers and callers, this coordinated approach which ties in with area proclamations on the importance of Smooth Dancing will be the first all-out drive to draw attention to the importance of moving to music, to standardization, and to smooth and considerate dancing. Sections in this and other square dance magazines during the coming year will put the emphasis on dancer improvement along with footnotes on the subject for callers.

Correct — in starting the turn from an ocean wave formation for a swing thru or spin chain thru, dancers should endeavor to maintain the straight-line contact (below, left).



Wrong — the tendency on occasion is to rush the movement with the result that the dancers lose their straight line relationship and revert almost to a courtesy turn.



tips for
ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

Problem: *Advanced dancers not understanding the basics of previous levels.*

A common mistake of callers new to teaching advanced level material is to present this material without also giving the dancers solid instruction in the basics of Mainstream and Mainstream Plus levels. A caller forms an advanced workshop and begins to teach the Advanced Basic calls. He becomes so absorbed with presenting advanced material that he neglects to see if his dancers can dance Mainstream and Mainstream Plus from all positions. Even if he realizes they cannot, he dismisses this as unimportant and concentrates only on the advanced calls.

The result is that the dancers become "top heavy" — they have knowledge of many advanced calls but have no solid foundation underneath to support this knowledge. Thus, if they dance to anyone other than their own caller, they fall apart and do not know why. This is because with their own caller they recognize the names of everything they hear. This becomes very frustrating and can lead to people dropping advanced dancing.

It is assumed that people in advanced dancing understand and can dance Mainstream and Mainstream Plus material. This does *not* mean doing a call from only one or two memorized positions, but *understanding* the call so it can be done from *all* positions. There is nothing more ridiculous than to see people who are able to dance a "square chain thru," or a "spin the windmill" break down on basics such as "circulate," "peel off," "slide thru," or "wheel and deal."

Solution: *Every advanced dance should contain some all position dancing of Mainstream and Mainstream Plus levels.*

In order that the dancers will have a solid foundation, it is vital that they understand completely the calls they learned prior to entering advanced dancing. At every advanced workshop, Mainstream and Mainstream Plus material from a variety of positions should be used along with the advanced material which is being presented. This is especially necessary if all position dancing is not used at any of the local Mainstream and Mainstream Plus dances.

For example, dancers working advanced material should be able to do the Mainstream Basics as follows: (1) Circulate from waves of alternating sexes, left-hand waves, inverted lines, 3 x 1 lines, 8 chain thru, and trade by positions; (2) Peel off from a starting double pass thru position, columns, and the Z formation (ends of wave folding — from both right and left-hand waves); (3) Cast off from lines facing out and columns; (4) Slide thru when facing same sex; (5) Wheel and deal from facing lines; (6) Recycle from left-hand waves and mixed sexes.

In addition, dancers working advanced material should be able to do these calls; (1) Coordinate with mixed sexes doing the trade part and from left-hand columns; (2) Peel the top with opposite sexes turning three quarters, and with the arm turn being done with both right and left arms; (3) Roll being thoroughly understood so it can be done after any of numerous calls, not just memorized for after two or three calls; (4) Flip the diamond from left-hand diamonds; (5) Spin chain the gears from mixed sex waves and from left-hand waves; (6) Follow your neighbor from mixed sex waves and from left-hand waves; (7) Load the boat from mixed sex lines; (8) Relay the deucey from mixed sex waves and left-hand waves.

These are only a few examples of how Mainstream and Mainstream Plus material should be expanded for advanced dancers to give them a thorough knowledge of these calls. All calls on these lists should be used in an all position manner.

If you are in an advanced workshop and your caller is not giving you the above material, request that he do so. Not only are you expected to know it, but it will make learning advanced material much easier for you with this strong foundation. Callers will find the dancers learning advanced material much faster with better retention if the dancers have this solid foundation.



FOR TWENTY YEARS CALLS 'N' CUES has kept readers in the Washington D.C. area apprised of what is happening in square and round dancing. Published by the Washington Area Square Dancers Cooperative Association, the magazine is available at 30c per copy or at an annual subscription rate of $3.00

CALLS 'N' CUES wastes no space in getting into its subject matter but starts out with articles on the front cover and continues throughout the 40 some pages to the back cover which is left for the address and mailing. Printed on colored paper, its type and spacing allow for comfortable reading. Illustrations are lavishly scattered throughout each issue.

Advertisements also find their way throughout the pages, interspersed with copy. Ads run the gamut from a full page costing $30.00 to classifieds which sell for $1.00 for each message of three lines or less. Ads are well spaced, uncrowded and easy to read.

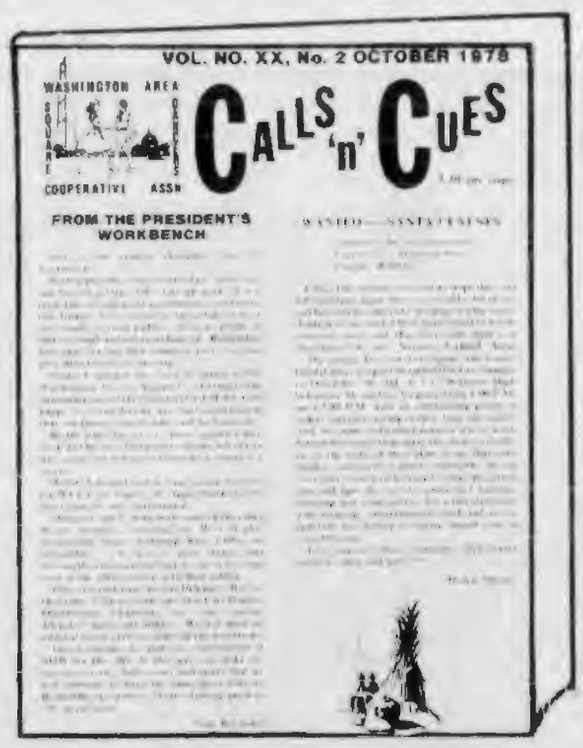
A great deal of coverage is given to WASCA's Annual Spring Square Dance Festival, to be held this year March 8, 9 and 10. Understandably as this is the BIG event in the area, enthusiasm runs high. In anticipation, write-ups cover committees at work, the featured staff and what will be happening during the three days. Follow-up stories also provide continuity for the activity.

An extremely well-written column from the caller's point of view appears each month and covers a variety of subjects. Rounds of the Month chosen by the Round Dance Teachers Association of the Greater District of Columbia are listed. Articles on different topics are included as well as a smattering of short features from local clubs.

A Calendar of Events covers special dances and activities being held in the area, while several pages entitled WASCA Directory of Clubs list all the club dances. This Directory is given in columns and includes the following headings: Club Name, No., Type, Caller/Leader, Location/Info. The number appearing under No. is the sequence in which that club joined WASCA. The abbreviations under Type include SD (Square Dance), RD (Round Dance), SR (Squares & Rounds), OP (Open Club), AP (All Position Dancing), AD (Advanced Level of Dancing), TN (Teen's) and CH (Challenge Level of Dancing). Under Location/Info are listed a telephone number and a further alphabetical abbreviation. Two later pages detail what the various location abbreviations stand for.

Another section of the magazine gives information about Beginner Classes, Intermediate Classes, Basic Round Dance Classes, Workshops, etc.

Dancers in and around Washington would do well to subscribe to CALLS 'N' CUES to keep up with their hobby and to help spread the word; besides that they'll find they enjoy reading it.


VOL. NO. XX, No. 2 OCTOBER 1978

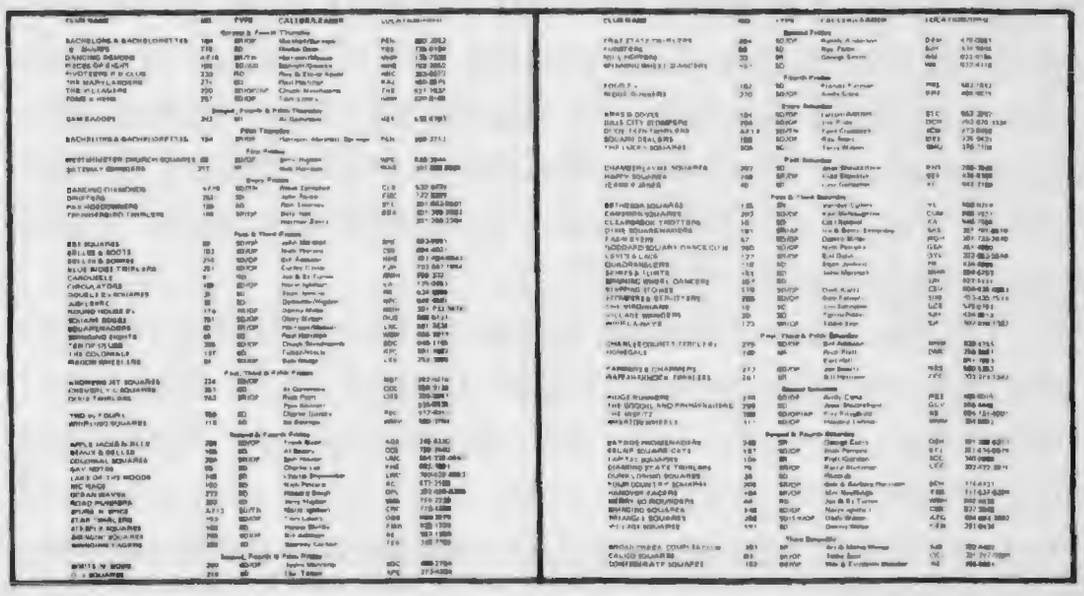
WASHINGTON AREA COOPERATIVE ASSN

CALLS 'N' CUES

FROM THE PRESIDENT'S WORKBENCH

CALLS 'N' CUES

The Directory of Club Dances is listed alphabetically under each day of the week.



SUPPORT YOUR AREA
SQUARE DANCE PUBLICATION

DISCOVERY

DEPARTMENT FOR NEW SQUARE DANCERS



Dear New Dancer:

As you are progressing in your lessons, your caller/teacher is exposing you not only to "how to do" the basic movements in square dancing, but he is also teaching you the important principles that go into the making of a square dancer. Doubtless he has impressed upon you the importance of being on time to your class. This, of course, is important not only during the learning period but once you have become a square dancer and join a club. A caller spends a great deal of time in working out an evening's program and quite frequently his first tip will be designed to review basics already taught as well as to help you turn on your thinking for the balance of the evening.

You probably have already noted that he has placed importance on forming squares quickly so there won't be any wasted time in getting on with the evening's program. (One caller did some research recently and discovered that a large percentage of the evening's dancing time was *wasted* while a caller simply waited for squares to form.)

And, on the subject of getting squares up early, has he mentioned to you that it is not only customary but polite for dancers to join the nearest square to them as they enter the dance floor and also to raise your hand if you need more couples and to keep it raised until your square is filled?

To be sure, these appear to be *little things* but when you come right down to it, the success or failure of an evening of dancing depends not only on your ability to dance well but on your consideration to those with whom you dance.

HOW WE DANCE

Believe it or not, one of the first basics you learned in your current class is one that many dancers find difficult to execute. And yet, for many the word "swing" is truly synonymous



with square dancing. "*Get your gal and everybody swing,*" is a familiar phrase to non-dancers who see square dancing as a brief episode on a late, late TV Western. Be that as it may, the waist swing can be one of the activity's pure pleasures. Learn to do it well in the beginning and you will find it a delight to do whenever it is called.

Your caller may teach you a walk around swing which uses the standard sliding step that is typical of most movement in square dancing. Or, he may teach you to use a buzz step swing. This simply means that as you *lock* yourself right side to right side with your part-



ner, you allow the right feet to remain adjacent. The left feet are placed back and slightly behind the right feet and serve as *pushers* as you buzz smoothly.

Whichever step is used, it should be *smooth*. A couple swinging well and to the beat of the music should appear to be on roller skates. No bounce. This means taking short walking or pushing steps, keeping the feet close together and under the dancer. The lady should adjust her left hand on the man's shoulder or arm, depending upon the relative height of the two dancers.

Getting into a swing should not be a procedure as much as a blending operation. Both dancers involved simply move into a position that's comfortable and with the same movement start their swing. Ending a swing means to simply *unfold* the man's partner — the one he is swinging with — to his right side.

Let's take a look at this simple rule. Starting with two facing couples (1) partners face, move into swing position and, unless otherwise directed, swing approximately twice around for a total of eight steps (2). As they complete the swing, the man positions himself to once again face across to the opposite couple (3) allowing the lady to *unfold* comfortably to his right side (4).

Now, starting with the same two facing couples (5) each dancer steps forward to swing his opposite (6). Having swung, he keeps this new person as his partner (7) and finishes the swing by unfolding her to his right side. Unless directed by the call to swing this new person to his original "home" position, he will simply finish his swing at the halfway or center point where the swinging began. The two new facing couples (each with a new dancing partner) are at right angles to their original starting position (8).

While the swing may have been one of the first five movements any dancer learns in a beginner's class, it is often the one that needs the most practice. Having accomplished a good swing, it becomes one of the most satisfactory movements in square dancing, one that hopefully will never disappear from the scene.

Of all the movements in square dancing this is one that two individuals can practice without the need of an entire square.













CONTRA CORNER

Modern style contra dancing

By Dick Leger, Bristol, Rhode Island

THIS MONTH we are going to look at another dance written, I believe, by Herbie Gaudreau, to which I took the liberty of adding a little variation. This contra requires the teaching of some dancing skills, but once mastered it is a sure hit with any group! It is an alternate duple which means 1, 3, 5, etc. crossed over and active although the dancers don't have to know this if we set it up the fast way. Even the crossovers are automatic in this contra. On the Way to Pittsfield is the name of this winner. . .

Setting It Up

The squares must be lined up across the floor and up and down as well. Head couples lead to the right and circle to a line. The ladies chain across the floor but don't chain back, everybody pass thru and U turn back. At this point, all join hands in one long line and we are ready to teach! This is a variation of the other quickie way to set up if you remember —heads face your partner and back away, side ladies chain across . . . same thing.

Teaching

All face your corners and step up into loose ballroom dance position. The men start with their left foot, the ladies with the right foot for a heel and toe, then side, close, side, out. Heel and toe (men right, ladies left), side, close, side, in. Repeat again. Heel and toe and out you go, heel and toe and in you go!

Now, with the same girl you do sa do, pass her by and swing the next (except the ends). You put her on the right and the ladies chain over and back. Same couples right and left thru, then everybody star thru, those who can pass thru and get ready for the heel and toe.

ON THE WAY TO PITTSFIELD
By Herbie Gaudreau, as called by
Dick Leger

CALLING (prompt heel and toe)
Heel and toe out you go, heel and toe in you go
Heel and toe out you go, heel and toe do sa do
— — — —, Pass her by swing the next
— — — —, Put on right, the ladies chain
— — — —, — — Chain 'em back
— — — —, Same couples, right and left thru
— — — —, Everybody star thru
Those who can — pass thru, get ready for the heel and toe

Of course, as with any contra, selecting the music which really feels good to the dancers is so important. For this particular contra I like the selection "Trip to Bavaria," which is found on the album, "Caledonia Ball," a Thistle record. There are several other numbers on this album which are great for contras, so your money is well spent. Scottish music really gives the dancers the feel of precision when they move on the number one beat.

Coming Attractions

• Next month SQUARE DANCING will put the spotlight on *callers' schools* with a rundown on those set for 1979.

• *The Big Events of 1979* will be our theme for March — here's an opportunity to plan your trips for the coming year and include a Big Dance or two while you're about it.

• April will cover square dance *Vacation Institutes* for the next 12 months. Dancers — here's your chance to plan your vacation around one of those "specials." Institute sponsors: February 1st is the deadline for your free listing or display advertising to reach us (write this publication for advertising rates).

THE QUARTERLY MOVEMENT REPORT

JANUARY — FEBRUARY — MARCH

BY CALLERLAB

QS

Two Steps at a Time — set for next three months

FOR THE FIRST QUARTER of 1979 the CALLERLAB Quarterly Selection Committee has voted one new movement to be used in workshopping Mainstream dancers. This would be for the months of January, February and March. The Committee requests that the movement selected not be used *prior to January 1, 1979*. The Committee has selected Two Steps At a Time.

Two Steps At a Time by Lee Kopman. From adjacent columns of four dancers facing opposite directions: Lead two dancers in the column peel off, circulate one-half as a couple and then bend as a couple to face in to the square. The trailing dancers extend (to a half tag formation), trade and roll. The movement ends in a double pass thru formation. Here are some examples from 1P2P lines:

Curlique
Two steps at a time
Double pass thru
First couple left, next couple right
Slide thru
Square thru three quarters
Left allemande

Pass thru, wheel and deal
Outsides squeeze in, make a line
Curlique
Two steps at a time
Boys pass thru, touch a quarter
Scoot back
Grand right and left

The call itself has seen good acceptance in special workshop groups and should prove popular with Mainstream dancers who desire a little more in their programs.

PLEASE NOTE: A New Renewal Plan Is In Effect

The increases in postal rates are hitting all publications and SQUARE DANCING is no exception. For the current twelve months our second class postage *increase alone* is over $10,000. This is reflected in every mailing that we put out. For that reason we are eliminating the practice of automatically sending back issues when a subscriber renews late — this is where one main expense lies. If a renewal gets to us in time (before the first of the month prior to the expiration date) you'll receive each issue of the magazine. If the last issue of your current subscription is February and you want to be sure that you renew in time to get the March issue, then your renewal must be in our hands no later than February 1st. With mail service sometimes unpredictable, sending your renewal in as soon as you get your first renewal notice (more than two months before expiration) will assure you of not missing any issues.

All renewal and new subscribers will be picked up with the next issue off the press. However, should anyone miss an issue, we will have back copies available (of most recent issues) and will send them postpaid for 75 cents — August issue is $1.00.

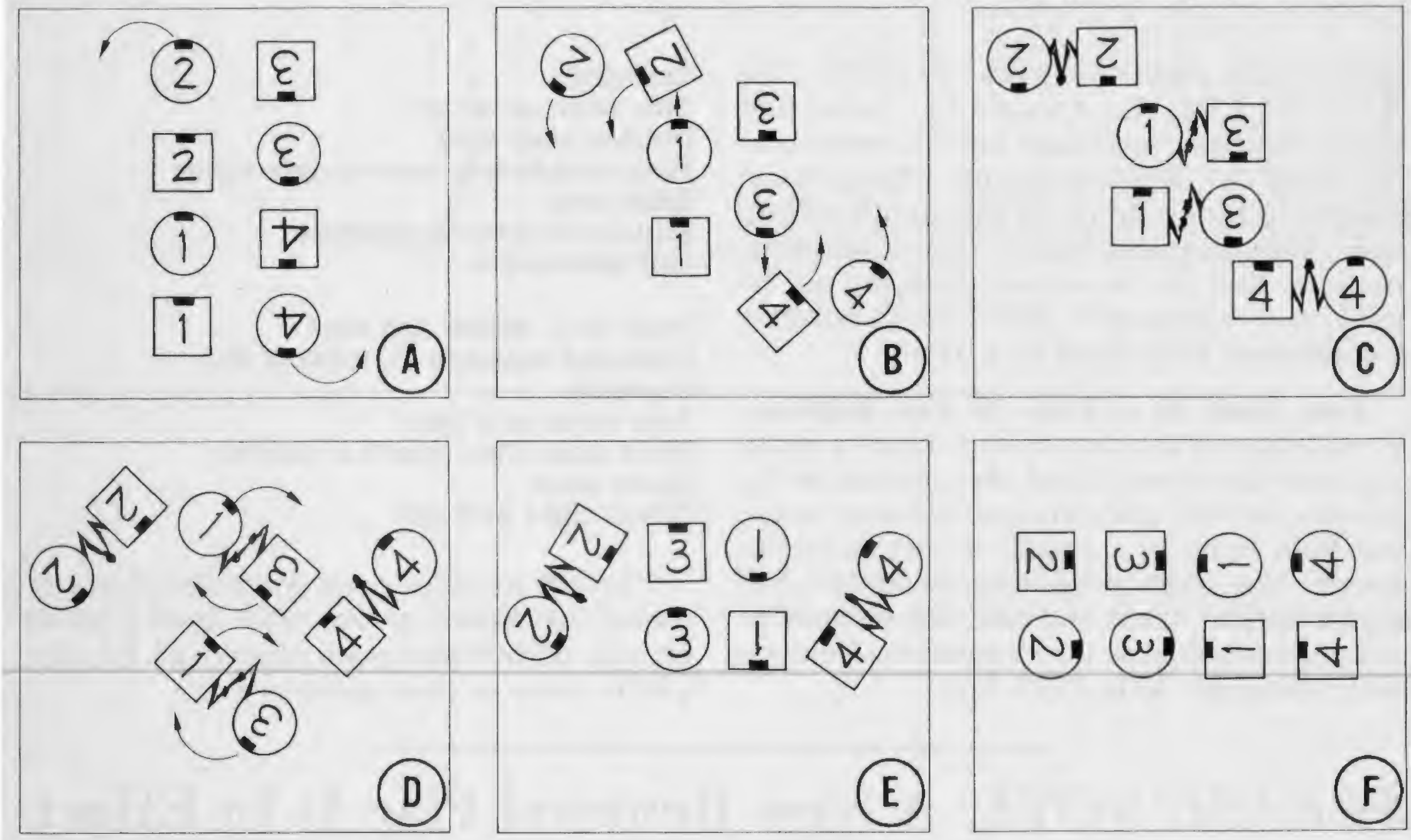
TAKE A GOOD LOOK



a feature for dancers

JOE BARBARA

"Two steps at a time" the Quarterly Movement for the next three months, is the subject of Joe and Barbara's discussion this month.



BARBARA: Joe and I have always been intrigued with combination movements, where part of the square is doing one thing while the other part is doing the other.

JOE: Speaking for myself, just a minute here. What we really like are actions of this type that work *smoothly*. Not all of the inventions pan out as well as the grand square

BARBARA: That's true. Load the boat is one of the movements that *can* work out very well. Another is spin chain the gears. From our experimenting to this point, we find that CALLERLAB's Quarterly Selection for the next three months *can* fill that bill.

JOE: The action starts from two columns (A) which we formed from two facing lines of four with each person doing a curlique with his opposite.

BARBARA: Those leading two individuals in each column do a peel off (B) and then circulate one half. At the same time the trailing two couples extend — move forward. As the trailing couples become adjacent (C) they do a partner trade (D).

JOE: At this juncture the side couples will bend in which simply means that they think in terms of working with the other outside couple across the set from them and do a bend the line to face in.

BARBARA: The centers, having finished their trade (E), let the motion carry them into a roll which terminates the movement and ends the dancers in a double pass thru formation (F).

JOE: As we say, with a bit of practice this *can* work out smoothly and is fun to do.

The Dancers Walkthru

A PAIR OF RESOLUTIONS

JOIN WITH THE Ridge Ramblers of Chattanooga, Tennessee, who are holding a Recycle Class for "ex-square dancers who wish to return to square dancing without the time required to go through beginner classes." An excellent source for additional square dancers are those who have dropped out of the activity, regardless of the reason. Provide a means for them to rejoin the activity and you will start the new year off with a giant step!

Conscience-Examination Time

Self-examination is what the Pants & Pantalettes of Sepulveda, California, are suggesting for its members. We could all benefit from considering their list and changing our ways, should it be called for. They ask, "Are you guilty of any of the following:

Squaring up only with club members.

Always squaring up near the kitchen.

Not circulating among guests to get acquainted and make them feel welcome.

Standing around when squares need to be filled.

Conducting yourself in any matter that might disturb other dancers.

Seldom inviting guests into your squares."

Resolve to make this a year of happy dancing for yourself as well as everyone with whom you dance.

FREE DANCES

Frequently free dances are sponsored for new graduates or for beginner classes at their halfway point. Sometimes a club with a healthy treasury will put on a free dance for its members. Here are two other ideas for free dances which were held this past June.

The Heels & Souls hosted a free dance in the Los Angeles area to show square dancers' appreciation for the Los Angeles County Department of Parks and Recreations. Many Southern California square dance clubs make use of park facilities and this was a most appropriate way of saying "thank you" for these halls. Tied in with Park Day in the area when various activities were held, a free dance was put on from 1:00 to 3:00 o'clock in the afternoon at one of the local parks.

☆☆☆

In Northern California the Jubilee square dance store presented its second annual Appreciation Hoedown to thank its "square and round dance customers and friends" for their patronage. "Good business," you say; perhaps so, but also an appropriate way of giving back to the customer an appreciative handshake in the form of eight hands joined together at a free square dance.

TABLE MATS FOR PROMOTION

ALICE DORFMAN OF NEW YORK suggests an idea for promoting square dancing that has many possibilities. How many restaurants have you eaten in that use table mats? Often these mats will promote the restaurant itself with information as to how many locations it has, etc. Or the mats may be pacifiers for the children in the form of a coloring page with cartoon characters on it. Or sometimes you'll find a table mat which is interesting to read in that it gives a brief history lesson, or a quiz of some sort or relates information about the interesting spots in that area to be visited.

Square dancing might be promoted in a similar way. Obviously it would take the cooperation of a restaurant or a chain, and

depending on the size of the area to be covered, might be handled in a variety of ways. An association might wish to promote beginner classes of member clubs and so might list information on the table mats telling something about square dancing itself and giving locations, dates and telephone numbers for beginner classes. A more general publicity campaign about square dancing and its joys and benefits might be carried on nation-wide if a restaurant chain would agree to it. And a very specialized promotion might be undertaken by a single club wishing to publicize one event in its calendar.

Obviously costs would vary for each of these types of promotion. On one hand a limited number of mats might be run off on a mimeograph machine. At the other end of the spectrum, many thousand might be printed and distributed. How the campaign would be handled; where the funds would come from; who would contact the restaurant(s); how the distribution would take place would all need to be considered. But it might just work.

DANCE SCHEDULES — TAKE YOUR PICK

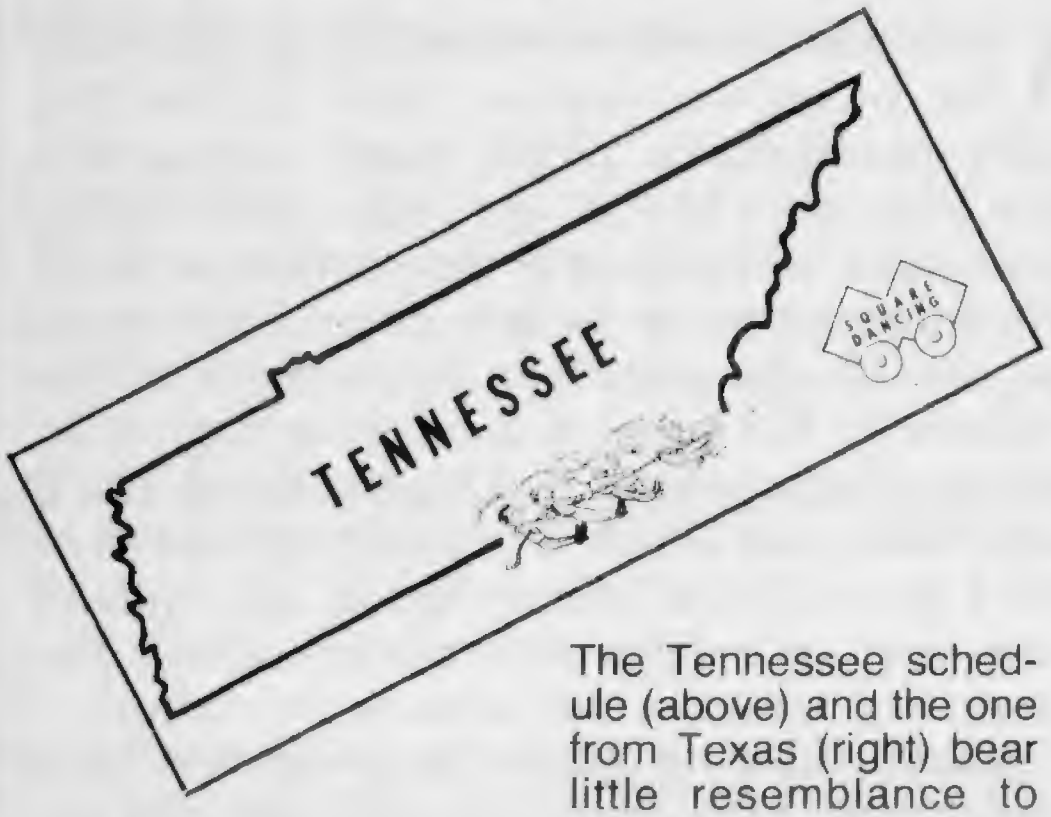
ONE OF THE ACTIVITIES of most square dance federations and associations is the publication of a schedule of dances of its member clubs. The format of such a listing is as varied as are the individual associations themselves. The size of the publication generally reflects the size of the area covered. It is interesting to note the diversity of such publications and here, for your perusal, is a cross-section of current schedules.

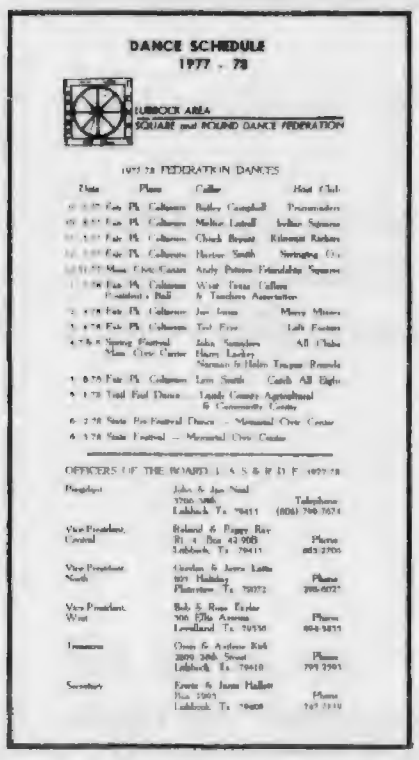
Tennessee

Taking a standard 8½" x 11" sheet of paper, the Tennessee State Association of Square and Round Dance Clubs, Inc., has divided each sheet in half, so that its finished product is a long, narrow 4¼" x 11" 32-page booklet. The information has been typed, reproduced by quick print and stapled together. The booklet contains a map showing the seven divisions in the state, then club information is listed alphabetically under each area. In addition callers, round dance teachers and clogging instructors are listed alphabetically; state officers are listed; officers and committees for the 1980 National Convention to be held in Memphis are given and a few, informative facts about the Association itself are included.

Texas

Covering just a portion of the state, the Lubbock Area Square and Round Dance Federation produced a single card of information. 8" x 3½" in size and printed on fairly stiff paper, the card is pocket-sized and quite durable. On one side are listed all the Federation Dances for the year along with the Federation officers. The reverse side includes the individual square and round dance clubs which meet within the Federation area with two telephone numbers as contacts for each club.




DANCE SCHEDULE
1977 - 78

LUBBOCK AREA
SQUARE and ROUND DANCE FEDERATION

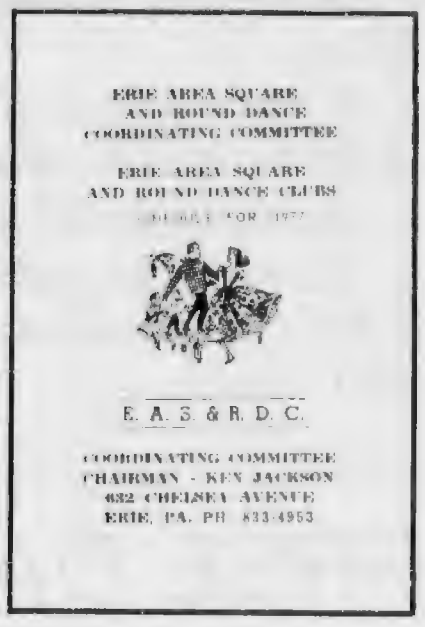
1977-78 FEDERATION DANCES

Date	Place	Caller	Host Club
9-3-77	Fair Pk. Coliseum	Bobby Campbell	Promenaders
10-8-77	Fair Pk. Coliseum	Mother Luttrell	Indian Squares
11-5-77	Fair Pk. Coliseum	Chuck Bryant	Rhythm Rockers
12-3-77	Fair Pk. Coliseum	Horace Smith	Swinging Co.
1-14-78	Mun. Civic Center	Andy Petree	Friendship Squares
1-28-78	Fair Pk. Coliseum	West Texas Callers & Teachers Association	
2-4-78	Fair Pk. Coliseum	Joe Lucas	Merry Mixers
3-4-78	Fair Pk. Coliseum	Ted Frye	Lub Fusters
4-7 & 8	Spring Festival Mun. Civic Center	John Saunders, Harry Lackey, Norman & Helen Traquir	All Clubs Rounds
5-6-78	Fair Pk. Coliseum	Leon Smith	Catch All Eight
5-13-78	Trail End Dance	Lundy County Agricultural & Community Center	
6-2-78	State Pre-Festival Dance	Memorial Civic Center	
6-3-78	State Festival	Memorial Civic Center	

OFFICERS OF THE BOARD L.S.S.& R.D.F. 1977-78

President	John & Jan Neal 3706 30th Lubbock Tx 79413	Telephone (806) 799-7674
Vice President, Central	Roland & Peggy Rae Rt. 4 Box 42 90B Lubbock, Tx 79413	Phone 863-2705
Vice President, South	Gordon & Jerre Little 101 Hidalgo Plainview Tx 79072	Phone 295-6072
Vice President, West	Bob & Rose Ezzle 706 Ella Avenue Levelland Tx 79336	Phone 894-3835
Treasurer	Owen & Andrew Kirk 2809 24th Street Lubbock Tx 79410	Phone 799-2593
Secretary	Ernie & Janie Haller Box 1993 Lubbock Tx 79408	Phone 747-3119

The Tennessee schedule (above) and the one from Texas (right) bear little resemblance to each other.


ERIE AREA SQUARE
AND ROUND DANCE
COORDINATING COMMITTEE

ERIE AREA SQUARE
AND ROUND DANCE CLUBS
DANCES FOR 1977

E. A. S. & R. D. C.

COORDINATING COMMITTEE
CHAIRMAN - KEN JACKSON
4632 CHELSEA AVENUE
ERIE, PA. PH 833-4953

Erie Area's pocket-sized schedule (above) is complete and handy to carry.

Pennsylvania

Again the Erie Area Square and Round Dance Coordinating Committee covers only a

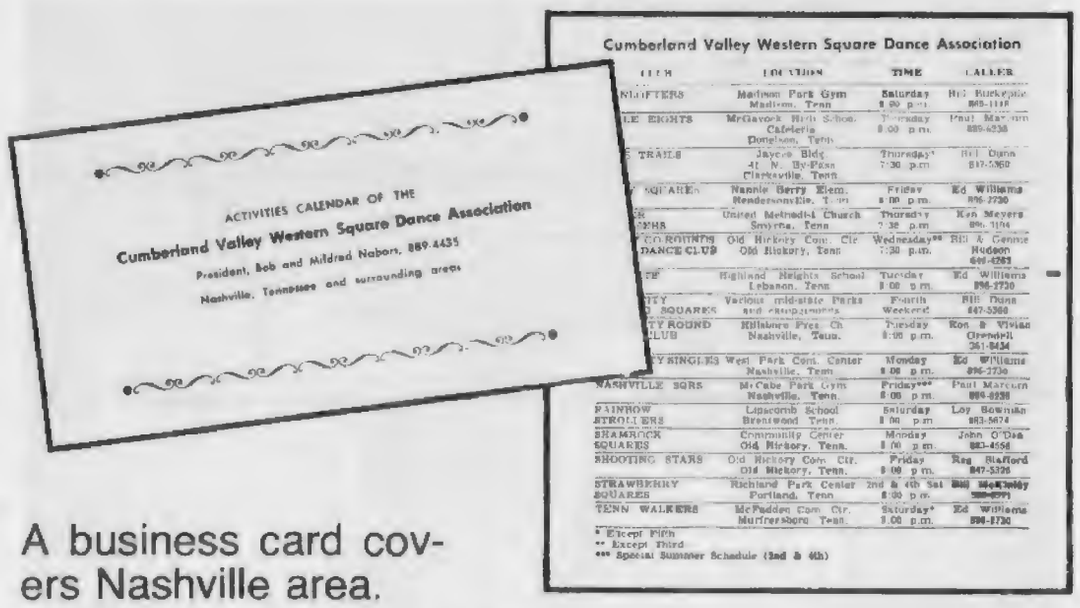
portion of the state. A small, 2¾" x 4½" vest-pocket dance Schedule is printed by the Committee. The 20 pages list each club separately and include each group's entire year's program of dances. The last two pages of the Schedule cover special dances for the year.



A wealth of information is contained in the 80-page booklet covering the entire state of Washington.

Washington

This time an entire state is included and the Square and Folk Dance Federation of Washington selected an in-between size, 6" x 4½", for its booklet. The 80-pager is printed and then stapled into a heavier cover. Again a map shows the state's division into 11 districts. Clubs are listed alphabetically under an alphabetical listing of cities. Each club listing includes the president, secretary and caller/teacher/round dance teacher along with addresses, etc. Associate Member Clubs follow the listing of Member Clubs. Additional information includes Federation officers, an alphabetical list of callers/teachers, an Index to the clubs, etc.



A business card covers Nashville area.

Tennessee

From covering an entire state, we look at a smaller Association, the Cumberland Valley Western Square Dance Association, which includes Nashville and the surrounding area. Making good use of a business-type card, folded in half, the Association has listed the 16 clubs which fall under its jurisdiction, including their location, the time and day of dance, the caller and a telephone contact number.

Each of these Dance Schedules serves a purpose and most importantly, when it meets the needs of its own members, it has done its job successfully.

BADGE OF THE MONTH

Just like the old days in the wild west, are our two badges for this month. But unlike yesterday's stories, we're certain that both of these groups will continue happy and on top!

IDAHO

From Lewiston, Idaho, come The Outlaws. True to character they wear black badges in the shape of a western hat. The lettering is in white while the name, Outlaws, is done in white rhinestones. When a



red ruby appears in the crown of the hat, it denotes a charter member. The members have deliberately left off the city name as they find it an easy way to start conversations when dancing out of town and people ask where they are from.

New York

Moving to Seneca, New York, we find the Sheriff Squares. Dancing on Thursday



evenings in St. Davids Church, classes are held from 7:00 to 8:30 p.m. with club dancing immediately following. A six-pointed silver sheriff's badge with black lettering is the club emblem. A smaller badge in the same shape and color but with the words, Deputy Sheriff, is given by the caller to guests.

LADIES ON THE SQUARE

A NEW YEAR — A NEW DANCER



WHAT BETTER WAY to greet the new year than with an addition to the square dance activity — at least a potential addition! Obviously this story and these pictures happened last year but the event is pertinent to the start of this new calendar.

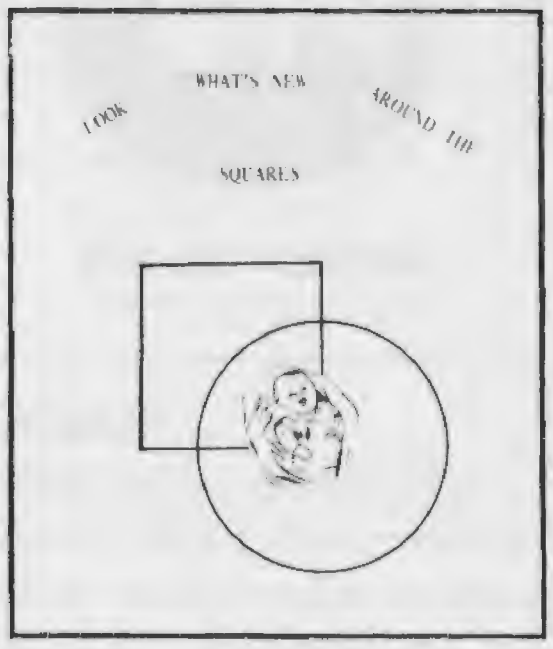
Larry and Julia Camp are active dancers, belonging to two square dance clubs and one round dance club in Illinois. When she discovered she was expecting a baby, Julia designed two maternity square dance dresses so she wouldn't miss any of the dances. And dance she did, until four nights before the baby arrived.



A square dance maternity dress allowed Julia to be attractively and appropriately costumed.

The Camps designed their own announcement card about the arrival of Christina Louise. This verse was printed inside the cover:

Swing your baby round & round
Is a square dance call which is often found;
And now our call is full and complete —
With the addition of two tiny, dancing feet.



Christina's birth announcement read "Look what's new around the squares."

Not to be left out, Christina went square and round dancing with her parents from the time she was 10 days old. At the age of three months she had her own outfit, including a petticoat, which she wore to the Illinois Federation dance as well as to the National Convention in Oklahoma City.

The Camps have made square dancing a truly family affair. Christina enjoys the people and the music and obviously mom and dad enjoy having her along.



Julia, Larry and Christina in matching square dance outfits ready to go dancing.

The CALLERS Notebook

A Course of self-improvement geared just to you

THE PERSON WISHING TO LEARN TO CALL or the caller desiring to improve his calling has a number of avenues open to him. The obvious directions, of course, are to take advantage of the volumes that have been written on each phase of the calling activity, from the operation and upkeep of sound systems to the science of teaching beginners, and from the techniques of choreography to the elements of philosophy that have been expressed in writing by a number of veteran callers and teachers. These are available in such texts as those written by Bill Peters and the late Jay King and the Textbook by many authors which has been running in monthly chapters in this magazine.

There are also the callers' schools with courses designed for the brand new beginning caller, and more advanced classes for the person who has attended a basic callers' course and desires to learn more. But not everyone has the opportunity to attend school and reading callers' textbooks may not provide enough practical guidelines. If this is your situation, then consider these aids which other callers have suggested.

Make a point of putting yourself in the dancer's position. Read those articles in square dance publications designed especially for the *dancer* such as the Style Lab and Take a Good Look and note what dancers are being told to expect from their callers. Set up your own notebook and keep track of points you would like to incorporate into your calling and teaching.

If you are fortunate enough to be where you can regularly attend other callers' clubs and classes, by all means make this a part of your training schedule. By observing other callers at work and by actually dancing to their calling you will pick up many pointers — covering both *what to do* and *what not to do*. What do you like about a certain caller's performance — his program, his ability to teach, his microphone presence? What drives you up a wall — his poor timing, his fussing with the volume controls, the length of his tips?

Do this with enough callers, record your thoughts in your notebook and you will be designing a pattern for the type of caller you would like to be. This is the method used by a great number of successful veteran callers who had no texts to read and no callers' schools to attend. This is a method that sees you as an individual — not in the mold of any other caller. This is the system that will help *you* to be *your own best self*.

ROUNDDANCER MODULE

A More Thoughtful Approach

By Joe and Es Turner and Phil and Norma Roberts

Reprinted from the Dixie Round Dance Council Newsletter of October, 1978.

DOES ONE DETECT an air of amelioration and conciliation in the round dance air? We hope so. It seems that a more moderate, thoughtful approach is becoming evident as one considers the future course of the movement.

Let's constructively "point the finger" at the two problems that have given rise to sharp differences of opinion as we consider additional steps toward improvement. There has been a definite language gap (hiatus) in the past several years. Most of the important books and articles on basics, definitions, etc. were written some five to ten or more years ago and were promulgated effectively, not only by our round dance media but also by such wide traveling ambassadors of the dance as the Frank Hamiltons and the Manning Smiths.

Of course, there were others, but these two couples were in the forefront and usually available for advice. About the time these couples began to restrict their travel, a rapidly growing and dynamic force entered into our field — the English ballroom influence. It had been present for a considerable period of years, especially in the West, but gained rapidly in interest and popularity as the Palmquists, Wards, Wylies, and others examined and brought its many merits to various areas, as did the Dance-A-Cade staffs.

This (English) influence differed in several ways from the advent and entrance of advanced American ballroom steps and techniques, which had been influencing round dancing prior to this point. American ballroom used many of the same basic techniques as round dancing, primarily the glide step (ball of the foot) and chest-shoulder leads, whereas in English the heel is first to accept the weight, passing steps are more frequently used and waist-pelvic led emphasized. Both forms of ballroom language were frequently in conflict and contradictory!

Now, it is easy to see that when people spend hundreds or even thousands of dollars learning the finesse of a beautiful and satisfying dance form, they have an inner urge and desire to put such knowledge to use on any and all dance floors! Unfortunately too much came too fast for proper evaluation, adaptation and assimilation. In other words, round danc-

WHAT'S YOUR PLEASURE?

In response to our request in the October, 1978 issue of SQUARE DANCING, here are a few suggestions we have received on the subject of round dancing.

One must have a strong desire to learn to round dance. If such were to be found, a record which describes the basic steps in simple language would be a help. All basics should be given explicitly and in a simple form. Every step or movement should have a guided, specific count. After following the instructions, a simple tune could be played over and over for practicing the steps. After a month of practicing at home, enrollment in a class for beginners would be the next step. Beginners will follow through to learn a round dance when they have a knowledge of what is being cued.

Taping instructions at the class and practicing at home gives one confidence and a feeling of anticipation for the next class session. If problems develop ask the instructor for help.

A happy round dancer is one who is well informed. Securing round dance records is an asset in learning to round dance.

ing's individuality and identity was being unwittingly subjected to too much alien language and dance technique. Since there was no existing language to fall back on, a battle of tradition vs change (for good or bad?) ensued.

We can now, if we will, "step back from the fray" and take a careful, calm and considered look. Many of us know that the American ballroom organizations are not in full accord on their own language — and this fully applies to the English (International) counterpart. The Imperial Society of Teachers of Dancing and the International Dance Teachers Association (IDTA) are frequently at odds on the subject. Little wonder that many round dance teachers disagree on the flood of new figures and descriptions!

What can be done in harmony is to recognize that one set of basics and language, designed to serve the best interests of round dancing, can and should be evolved, and that each section should be based upon the widest possible input of all concerned parties.

In the meantime, each participant should recognize that he owes round dancing a pledge to uphold its own *identity*, *image* and *goals*, irrespective of personal preferences, as we proceed with the work at hand.

May we long continue to round dance in health, happiness and friendship!

PAGING THE ROUND DANCERS



Paul and Lorraine Howard – Winter Park, Fl.

A PHYSICAL EDUCATION teacher in the New York City high schools for 25 years, the field of dance was Lorraine Howard's specialty. She taught classes in folk, square, round, and ballroom dancing in the regular program and also conducted in-service courses for teachers in various phases of dancing. She kept current in the square and round dance field by attending institutes featuring Al Brundage, Ed Gilmore and Frank and Carolyn Hamilton, among others. Dancing has always been an important part of her life.

Paul had a musical background which included playing in the band at college and moonlighting as a pianist in his own dance band after graduation. Paul loved dancing but never had time to take it up seriously.

When Paul and Lorraine were married in 1967, Paul was introduced to the world of square and round dancing and, guided by Lorraine, he progressed rapidly. In 1968 the Howards retired to Florida and got right into the square and round dancing in their area.

By 1974 the round dance activity had grown in the area from one club in 1968 to several yearly beginners' classes, two easy level clubs and one strong intermediate club. The dancers and teachers felt a need for an advanced club and persuaded the Howards to teach it. The Land-O-Dancers Carousel Club was formed and is still going strong.

The Howards attend several of the large festivals around the country and have attended six Nationals. In 1976 they taught their own "Torrero" at the National in California, and in 1977 wrote their second dance, "Orient Express Rhumba." They, along with the Herb Gerrys and George Stones, are the organizers and sponsors of the Florida Palmquist Clinics — the third of these to be held this month.

The Howards love to travel as well as dance and have spent at least two months each year since retiring traveling to different parts of the world. One of their happiest trips was their journey to the South Pacific in 1975, for they were able to combine their two favorite hobbies. They taught some of the latest rounds in New Zealand and Australia, got to know some of the wonderful dancers and leaders in those countries, and enjoyed their hospitality.

The opportunity to reciprocate came about last August when Ron and Ella Whyte from Melbourne, Australia, escorted a group of Australian dancers to the Canadian National Convention and then on to a visit to the United States, including a stay of several days in the Orlando-Winter Park, Florida area.

StyleLab

TRIPLE TRADE

ONE OF THE JOYS of early square dancing experiences were those figures such as the grand weathervane which called for all eight dancers to form one long alternately facing line of dancers which then revolved 360°. Always a crowd-stopper during an exhibition, the weathervane was also an exciting change of pace for the dancers involved.

Crowded hall conditions and changes in dance styling have seen a virtual end to the long-line patterns, especially those that revolve. Every once in awhile, however, we'll come across a pattern that calls for a long wave of eight (tidal wave) to do a double swing thru, extending the full spread of the dancers. Triple Trade fits into that mold.

To get into our long wave we start with two facing lines of four (1) and then have each dancer step to an eight-hand, left hand ocean wave (2). Now we're ready to go.



The Triple Trade starts at this point. Each person turns the adjacent dancer, (the one on their right) with the right hand (3), moving 180° (4), to end in the long wave once again (5).

Although an extremely simple pattern and taking only four steps to complete, the pattern, which is one of the Plus One movements, does serve a purpose. Note that those on the ends of the line simply remain stationary and in place while the three pairs of dancers do the trade.

Cash for Your Square Dance Pictures

SURPRISING as it may seem, it is difficult to develop a backlog of good, clear black and white, "happy" pictures of square dancing in action. All too frequently the dancers look concerned, anything but testimonials of the fact that "square dancing is fun!" We frequently need good photos, both for this publication and to furnish to the press with news releases as part of the ASDS public relations campaigns. As a result, we've decided to have a Photo Contest. We'll pay fifty dollars ($50.00) for the best acceptable *action* square dance picture showing well-costumed dancers either square dancing or in any of the natural happy phases of the square dance activity (refreshment time, arriving at the dance, etc.). Twenty-five dollars ($25.00) will be paid as a second prize and ten dollars ($10.00) each for the next five. All photos become the property of this magazine and SIOASDS. Mark your entries "Square Dance Photo Contest" and send them to this publication, 462 North Robertson Boulevard, Los Angeles, California 90048. Contest closes April 1, 1979 and all entries must be in our hands by that date. Entries need an identification and caption (who, what, when, where, etc.). All entries become the property of this publication and, if used, will receive photo credit.


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28th National Square Dance Convention

"Left Allemande in Dairyland"

MILWAUKEE, WISCONSIN • JUNE 28, 29, 30, 1979

THE FEELING HELD by many toward the General Chairman of the 28th National Square Dance Convention, to be held June 28, 29, and 30, 1979 in Milwaukee, Wisconsin, is "Have no fear, Don and Vera Chestnut are here."

This slogan represents the strong and capable leadership qualities that Don and Vera Chestnut are providing in preparation for the Convention.

Both Don and Vera have their roots in farm backgrounds. Don has a major in agriculture from Oklahoma A & M. He is employed as a district sales representative in the farm implement manufacturing business. Vera has been active in Rural Youth and 4H, both as a participant and as a leader. They have two daughters and two sons and all have taken square dance lessons. They are proud grandparents to two granddaughters.



Don and Vera Chestnut

Square dancing entered their lives 15 years ago and they have been and continue to be active at the local, area and state levels. Previous chairmanships have been excellent training grounds for their current responsibilities. They served as General Chairman of the Wisconsin State Convention in 1971. Ten years ago Don and Vera organized and they continue to serve as General Chairman of the Mid-America Square Dance Jubilee, which hosts 200 squares at the Annual World Dairy Expo held in Madison, Wisconsin.

The Chestnuts have selected talented and conscientious people to chair the many committees. All are excited about providing a welcoming atmosphere to "Left Allemande in Dairyland" at the cool MECCA Convention Center in downtown Milwaukee.

There will be fashions galore at the 28th National! This year's costume reflects the State of Wisconsin in color and fabric. The colors are the red and white of the University of Wisconsin's Bucky Badger. The lady's dress is white polyester and cotton with a gored skirt. Red and white checked gingham embroidered in a Rose Petti Print pattern completes the dress. The man's costume is navy blue slacks, white shirt, red tie, and open vest of the embroidered material.

The fabric selected is one of hundreds available from Swiss Miss Upright Swiss Embroideries in the Swiss village of New Glarus, Wisconsin. Only 100 miles from Milwaukee, it's a must-see for vacation goers and 28th National dancers. What an opportunity to take home material for your square dance fashions!

There is so much more to do than dance at the 28th National Convention. There are tours that reflect the interesting and unique features of Wisconsin. Become oriented to Milwaukee by taking the City Tour, which highlights the Milwaukee area. Or go to Mitchell Park and the zoo. Kiddies will love this one! The Mitchell Park domes are a prominent feature in Milwaukee.

Come early. Stay late! Enjoy the state. The friendly folks of Wisconsin are anxious to share the beauty of their state with the 28th National Convention goers.

IMPORTANT NOTICE

For all callers, leaders, prompters and exhibition groups who wish to be considered for programming at the 28th National, please note that your registration must be in on or before February 15. Send the registration form to the Advance Registration Director, P.O. Box 1799, Port Washington, WI 53074.

Traditional Treasury

By Ed Butenhof

TRADITIONAL DANCING is hard to define and for many it has almost come to mean "that which is not modern club dancing." Bob Dalsemer from Baltimore, Maryland (who has studied traditional dancing in Maryland, Pennsylvania and West Virginia) puts his finger on some real distinctions, however. He says, "The modern thirst for new material is diametrically opposed to the attitude of traditional dancers and callers. Change in traditional dancing happens slowly and generally is a process of simplification rather than growing complexity." He also says "A characteristic of traditional dance is that physical body movement is the source of pleasure, not intellectual knowlege of complicated figures." I couldn't agree more.

The following is sent by Roger Whynot, a traditional caller from Pride's Crossing, Massachusetts. As with other New England squares, it should be done precisely on phrase, so that one movement flows smoothly into another, with no stops.

JENNY'S STAR

(Use a well phrased reel or jig)

Four ladies promenade outside the ring (16)
Into the center and star left once around (8)
(Give right to partner while holding star)
Balance (4) and turn half by the right (4)
(Men have the star now)
Balance (4) and step thru to right hand lady (4)
Swing that lady (8)
Promenade (16)
Repeat three times to regain original partners
(add breaks as desired)

From "Old Square Dances of America" by Neva Boyd and Tressie Dunlavy — a collection of dances from southern Iowa and dated 1932, comes this one.

STAR BY THE RIGHT

(Use a lively, well phrased hoedown, since this is marked as a phrase also)

All balance (8) and swing partners (8)
Allemande left and right and left grand,
Meet your partner and promenade (16)
First couple balance (4) and swing (8),
Lead out to the right of the ring (4)
First and second couples star by the right (8),
And back by the left (8)
Turn opposite by the right (4)
Turn partner by the left (4)
Lead to the next (and balance)
First and third couples star by the right, etc.
First and fourth couples star by the right, etc.
Repeat all three times to give each couple a chance to lead.

"Traditional" dancing means different things to different people, different regions, and different times, but one thing it means to everyone — fun. If it weren't fun to do, it wouldn't have survived. Some may have grown too sophisticated to enjoy simple things, but that is their loss. Turn off your brain, turn on your feet, and enjoy!

☆☆☆

Thoughts on traditional dancing, and actual dances in particular are most welcome. They may be sent directly Ed Butenhof, 399 Cobbs Hill Drive, Rochester, N.Y. 14610.

1979 Caller's School Scholarships

Again this year, SIOASDS is offering to aspiring callers financial grants to attend a caller's college of their choice. Anyone wishing to apply for this year's scholarships should write a letter outlining something of his need, background, and stating why a scholarship is needed. Application letters should reach us in care of this publication no later than February 15, 1979. Announcements of recipients will be made in a later issue. Watch for the names of those receiving scholarship awards.

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Minnesota

The Holiday Inn, Downtown, will host the Rochester Holiday Weekend, February 16-18. Rounds will be cued by Bob and Dee Voshell, and callers, Jerry Murray and Jack Igel will be on hand for squares. The weekend is limited, and first come, first served is the basis. $110 per couple includes 5 square dance sessions, 5 round dance sessions, workshops, 2 night/3 day accommodations, all meals plus after party snacks, tips, taxes, parking and use of pool. For more information, contact Rochester Holiday Weekend, 1817 16th St., NW, Rochester, Minnesota 55901.

Alaska

The dancers of Anchorge just finished the Fall Roundup. Vern Wood, George Ioanin, and Fran Laymon called and the dancers were also privileged to have a visiting caller from the Palmer Area. It was an evening of fun for all and a great way to start off the winter season. In July of 1979, the Alaska State Square Dance Festival will be held in Anchorage. Ralph and Arbra Silvius (California) will call, with Jess and May Sasseen (California) cueing rounds. Everyone is looking forward to seeing old and new friends.

Oregon

If the winter doldrums have you feeling glum and confined, the people of Eugene, Oregon, have the answer — the Mid-Winter Festival, January 27-28 at Lane County Fairgrounds. Dave Abbott of Redding, California, and Dave Lightly of Waukee, Iowa, will be calling. The dancing will be fun level so everyone can dance. There will be workshops and the Sunday morning program will have some advanced level dancing. Round dancing will be cued by Wayne and Norma Wylie of St. Charles, Missouri. There will be plenty of RV parking, and Eugene has several motels and hotels for your convenience. For further information contact Jim and Dorene Millard, 345 Blackfoot Ave., Eugene, Oregon 97404, phone (503) 689-3373.

Georgia

"Dancing is great in '78," and with the membership in the Georgia State Square Dancers Association up 45% over 1977, the 7th Annual State Convention, held in Macon on September 21-23, was the biggest and best ever. Over 2,000 dancers, callers, and round dance leaders participated in the program of square and round dancing, contras, and clogging on all levels. GSSDA future events in 1979 include the Winter Dance, January 13, Columbus; Spring Dance, May 5, Atlanta; and the 8th Annual State Convention, September 13-15 in Macon.

California

The Cow Counties Hoedown Association's Fall Festival and 29th Anniversary, held in September, was a huge success. The three-day affair, chaired by Logen and Betty Young, had programs for everyone. The activities were varied and enjoyed by hundreds of square and round dancers. All levels of round and square dancing were offered, and exhibitions by several clubs ("Calico Cloggers," "Contra Amigos" and "Foot Loose Cloggers") heightened the festivities.

Florida

Wade Driver, Al Brundage, Vern Johnson, Lee Kopman, Ken Bower and Buzz and Diane Pereira are just a handful of callers and round dance leaders scheduled to be on hand at Lehigh for the exciting new season of weekend "dance vacations." Lehigh may soon be the square dance capital of Florida as the Lehigh Auditorium becomes the hub of a full season of square dance activities. Unique to the area are the nine week-long dance sessions scheduled throughout this year and next. For more information on these dance packages, contact the Lehigh Resort at (813) 369-2121, or ask any of the invited callers.

Florida dancers are geared up to participate in the 21st Annual Square and Round Dance Festival slated for January 26th and 27th. All events will be held in the Municipal Auditorium in Panama City. Tony Oxendine and Jerry Helt are scheduled to call for square dancing with Jerry and Barbara Pierce heading the round dance workshop and programming the round dances between the tips. Visiting callers will also be featured.

Washington

Did you know that square dancers are tough individuals? Seven members of the Wildrose Ramblers of Spokane recently proved it by entering a Half Marathon Run (13.1 miles). They all finished the beautiful, hilly run through the area's local apple orchards on a crisp, fall day. Age was not a factor in who finished first, either! This shows how the friendships that are cultivated through square dancing often carry over into other activities and that the fellowship is not confined to just the dance floor.



Square dance runners from Washington pictured in their T-shirts are left to right Joe and Becky Kramarz, Jack Rogers, Clark Christofferson, Lowell Corbin, June and Daryl Bendewald (caller).

New Zealand

The 12th New Zealand National Square and Round Dance Convention, held in Wanganui last June, was a successful and happy event. The following comment appearing in the local newspaper presented an interesting view of square dancing by a non-dancer: "Opening the convention Cr P.M. Brown said she marvelled at the control one person could have over several hundred dancers — especially when that person was issuing orders in what seemed to be a foreign language. 'But it was quite apparent from the way the dancers promptly obeyed with grace and precision that the message was clearly understood by you all,' she said. 'I could not help but liken this to the need today of clear communication between people. If all messages could be as clearly and distinctly understood as your square dancing messages, there would be little fear of being misunderstood in today's society.'" Score another point for square dancing!

Colorado

The Foot and Fiddle Square Dance Club of Loveland, Colorado, will holds its Annual Valentine Dance, titled "Sweetheart Ball," on February 10th. The time is 8 PM (rounds at 7:30) and the place is Loveland High School. On hand to call for the square dancing will be Gene Cox. Refreshments will be served and door prizes will be given to the lucky square dancers holding winning tickets.

Germany

On August 12, 1978, 94 participants of the 2nd Mediterranean Square Dance Cruise of the Munich Dip-N-Divers Square Dance Club went aboard the Greek MV ATALANTE in Ancona, Italy. 72 square dancers from 23 different European clubs danced to the calling of Johnny Hayes (England) and Dave Preskitt (USA) and to the cues of Klaus Voelkl (Germany).



A portion of the 72 square dancers, members of the Munich Dip-N-Divers, aboard the Greek cruise ship.

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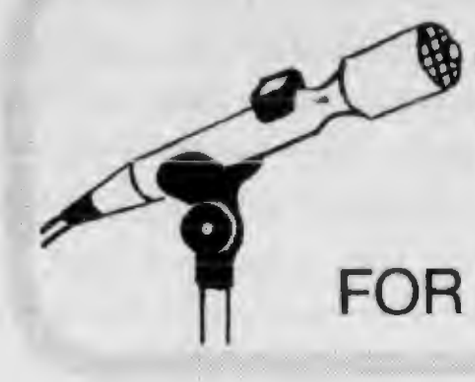
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

January, 1979

A REPORT ON THE CALLERLAB QUARTERLY MOVEMENTS

by Cal Golden, Hot Springs, Arkansas

THE CALLERLAB QUARTERLY MOVEMENTS are a welcome addition to the square dance program. They are being received with enthusiasm by caller and dancer alike. They afford effective working tools and guidelines for callers in making up a program for any given dance. They have further provided a universal standard for teaching square dance movements. For instance, if a dancer learned "Stroll and Cycle" in Bangor, Maine, he can expect to dance it the same way all across the country and around the world.

When the CALLERLAB Quarterly Selection Committee selects a quarterly movement, the definition and the correct way to teach this movement, along with several calls of the movement, are provided to all CALLERLAB members, callers associations, and all square dance publications throughout the country. There is also a recommended date to begin teaching this quarterly movement. This enables all the callers to teach it the same way at the same time — giving it a universal introduction.

Many callers have asked how they can teach the 69 basics and the CALLERLAB Quarterly Movements in the allotted time for a square dance class. In any teaching and learning process, there are two major factors — one, the teacher's ability to teach and two, the student's ability to learn. If a caller needs additional time to teach the CALLERLAB Quarterly Movements beyond the time allotted for his square dance class, the following two programs have proven successful:

1. Six to ten additional workshops offered as a continuation of class nights for the purpose of introducing CALLERLAB Quarterly Movements to new dancers after graduation and providing an opportunity for review for club members.

2. Half-hour workshops, either at the beginning or half-way through regular club dances, for the benefit of new dancers to learn CALLERLAB Quarterly Movements, as well as to provide review for experienced members. This method provides an opportunity for new and regular members to become better acquainted. When a variety of calls using CALLERLAB Quarterly Movements are presented, seasoned club dancers enjoy the workshop material equally as well as the beginners.

When a club is dancing the 69 basics (all 97 movements on the SIOASDS list) and the quarterly movements, many callers find it appropriate to introduce a new quarterly movement in the third tip. By the third tip, everyone should be at the dance. They have been able to dance and relax and get rid of their worries and be in a good frame of mind to learn and enjoy the new quarterly movements. The teaching of the new movement should be continued for at least the next three club dances or until all the club members are fully familiar with the movement.

Every year at the CALLERLAB Convention, the Quarterly Movements are voted on. No more than ten Quarterly Movements can be left on the list after the Convention. For a movement to remain on this list, it must be popular with the callers and the dancers everywhere.

Much work goes into the selection of a CALLERLAB Quarterly Movement. The CALLERLAB Quarterly Selection Committee is doing a great job. Through their efforts and the cooperation of all callers and dancers,

this portion of our square dance picture will continue to be highly successful.

As I travel around the country and call for many different clubs, I program as many of the Mainstream basics as possible and all of the quarterly movements. I program one, two, or three of the quarterly movements in each tip. On the next to the last tip, I try to put them all together. I find that all callers and clubs, whenever possible, are working diligently to keep their clubs up with the 69 basics and the CALLERLAB Quarterly Movements.

The overall square dance program is looking great. This is because we are getting better callers, better teachers, and better leadership. In turn this is making a better program, getting more new people involved, and retaining those people already involved.

This is the order in which I normally build the CALLERLAB Quarterly Movements:

Pass the ocean
Touch 1/4, 1/2, 3/4
Roll
Coordinate
Ferris wheel
Track II
Ping pong circulate
Extend the tag
Chase right
Trade the wave
Stroll & cycle
Putting the Quarterly selections together (1)
Putting the Quarterly selections together (2)

Here are some of the dances I use for each of the Quarterly Movements:

PASS THE OCEAN is a real favorite with dancers and callers alike. It is a smooth way to move your dancers into an ocean wave.

Couples one and three
Right and left thru
Pass the ocean
Step thru, left allemande

1P2P right and left thru
Flutter wheel
Pass the ocean, swing thru
Grand right and left

Heads pass the ocean
Swing thru, boys run
Half tag left
Allemande left

CAL GOLDEN, who presents this month's Workshop lead, is an outstanding caller-coach, a veteran caller and a member of the Square Dance Hall of Fame. We're delighted to present this first in a series of Quarterly Selection drills which Cal has worked out.

Four ladies chain
One and three half sashay
Circle eight
Four men forward and back
Pass the ocean
Swing thru, step thru
Allemande left

1P2P
Pass thru, wheel and deal
Centers pass the ocean
Recycle, left allemande

Couples one and three roll a half sashay
Pass the ocean, boys run
Half tag the line
Walk and dodge
Partner tag, allemande left

Couples one and three pass the ocean
Recycle, pass the ocean
Swing thru, boys run
Bend the line, pass thru
Allemande left

Head couples pass the ocean
Recycle, sweep a quarter
Right and left thru
Pass the ocean, step thru
Pass the ocean, step thru
Partner trade, slide thru
Allemande left

Box 1-4
Touch a quarter
Girls run right
Pass the ocean, men run right
Bend the line, star thru
Allemande left

1P2P
Pass the ocean
Scoot back, boys trade
Girls run, wheel and deal
Square thru three quarters
On the third hand
Grand right and left

SPECIAL WORKSHOP EDITORS
Joy Cramlet Round Dances
Ken Kernen Ammunition

Box 1-4
Pass the ocean
Single hinge, girls run
Pass the ocean, single hinge
Boys run, star thru
Pass thru, bend the line
Pass the ocean, swing thru
Boys run, wheel and deal
Allemande left

Box 1-4
Star thru, pass the occean
Ladies trade, swing thru
Ladies circulate
Men run right
Bend the line
Right and left thru
Pass the ocean
Step thru, allemande left

TOUCH (1/4, 1/2, 3/4) continues to gain in acceptance, mainly because it affords dancers a smooth, comfortable forward motion.

Head couples touch a quarter
Boys run, touch a quarter
Girls run, touch a quarter
Boys run, allemande left

Box 1-4
Touch a quarter
Ladies run right
Touch a quarter
Men run right
Allemande left

Couples one and three
Touch one half
Boys trade, boys run
Half tag, trade and roll
Slide thru, pass thru
Allemande left

Couples one and three
Touch three quarters
Boys run, touch a quarter
Scoot back, circulate one spot
Walk and dodge, partner hinge
Slip the clutch
Allemande left

Couples one and three
Touch a half
Boys run, wheel and deal
Sweep a quarter
Step to a wave
Recycle, swing thru
Turn thru
Allemande left

Box 1-4
Touch three quarters, men run
Slide thru touch three quarters
Men run, slide thru
Allemande left

One and three half sashay
Circle eight
Four men forward and back
Touch a quarter, walk and dodge
Touch a quarter, recycle
Allemande left

Two and four half sashay
One and three square thru
Touch a quarter
Split circulate, recycle
Pass thru, trade by
Allemande left

One and three half sashay
Circle eight
Four ladies forward and back
Square thru
Touch a quarter, men run
Bend the line
Touch three quarters
Boys run
Square thru three quarters
Allemande left

Couples one and three
Rollaway a half sashay
Circle eight
Four girls forward and back
Four girls touch a quarter
Then walk and dodge
Touch a quarter, girls circulate
Boys run, half tag
Scoot back
Partner trade and roll
Grand right and left

MORE OF THESE DRILLS

In coming issues we will be presenting more of Cal's drills going through the list of Quarterly Selections as selected by CALLERLAB. As the list changes we will attempt to bring you drills of the new movements as they are added. It should be noted that a number of the drills include the All Position concept and for that reason should be considered more *difficult*. Callers will want to check them over carefully before presenting them to workshop dancers.

ROUND DANCES

MISSISSIPPI MUD — Hi-Hat 966
Choreographers: Hank and Mary Dahl
Comment: The two-step is not difficult and the music makes you think of New Orleans.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED **M facing** WALL; **Side, Close Side, Close; Side, —, Thru, —;**
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Thru, —; Side, Close, Thru, —;**
9-10 **Side, —, Stamp, —; Side, —, Stamp end** SEMI-CLOSED **facing** LOD, **—;**
11-14 Repeat action meas 1-4 Part A:
15-18 Repeat action meas 5-8 Part A:
19-22 **Side, —, Stamp, —; Side, —, Stamp, —; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch end** BUTTERFLY;

PART B

1-4 **Side, Behind, Side, Thru; Side, Draw, Close, —; Side, Behind Side, Thru; Side, Draw, Close, —;**
5-8 **Apart, Close, Together, —; Side, Close, Thru to** CLOSED, **—; Turn Two-Step; Turn Two-Step end** BUTTERFLY **M facing** WALL;
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: A — B — A and ACK.

MOONLIGHT TANGO — Hi-Hat 966
Choreographers: Ed and Betty Navage
Comment: This tango routine is not difficult. The music is adequate.

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Point Side, —, Draw, —; Corte, —, Recov, —; Fwd, Side, Draw, —;**

PART A

1-4 **Fwd, —, 2, —; (Whisk) Fwd, Side, XIB, — end** SEMI-CLOSED; **(Turn, 2, 3 to SIDE-CAR, —;) Fwd, —, Draw, —; Cross, Side, Draw to** SEMI-CLOSED, **—;**
5-8 **Fwd, —, 2, —; (Whip to LEFT-OPEN) Fwd, Side, Draw, —; Fwd, Face Pointing** LOD, **Pickup to** CLOSED **M face** LOD, **—; Fwd, Side, Draw, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Fwd, —, 2, —; Fwd, Side, Draw, —; Fwd, —, 2, —; Point Swd, Close, Point Swd, Close;**
5-8 **(Point, —, Thru, Flare;) Point, —, —, —; (Thru, Flare, Thru, Flare;) Hold, —, —, —; (R Spiral Twirl, 2, Step, Touch;) Draw Hold, —, —, —; Fwd, Side, Draw, —;**
9-12 SEMI-CLOSED **Fwd, —, Manuv to face** RLOD **in** CLOSED, **—; Pivot, 2, Point M face** LOD, **—; Draw, —, Touch, —; Fwd, Side, Draw, —;**

SEQUENCE: A — B — A — B — First 8 meas of Part A plus Ending.

Ending:

1-4 **Fwd, —, 2, —; (Whisk) Fwd, Side, XIB, —; Unwind, 2, 3, 4 M face** WALL; **Point, —, —, —.**

OH LONESOME ME — Chinook 1002
Choreographers: Bud and Shirley Parrott
Comment: Nothing difficult in this two-step and the music is adequate.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Bk, —, Bk, —;**
5-8 **Bk, Close, Fwd, —; Fwd, —, Fwd, —; Cut, —, Bk —; Rock Bk, —, Recov, —;**
9-12 **Vine Apart, —, 2, —; 3, —, Swing, —; Together, —, 2, —; 1/4 L Turn M face** WALL **in** BUTTERFLY, **—, Touch, —;**
13-16 **Sway L, —, Sway R, —; Step Side, —, Thru to** OPEN **facing** LOD, **—; (Twirl) Fwd, —, 2 to** SEMI-CLOSED, **—; 3, —, 4, —;**

PART B

1-4 **Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;**
5-8 **Side, Close, Fwd, —; Side, —, Thru, —; Side, —, Behind, —; Side, —, Front, —;**
9-12 **Side, Close, Side, —; Rock Thru, —, Recov, —; Side, Close, Side, —; Rock Thru, —, Recov, —;**
13-16 **Side, Close, Bk, —; Side, —, Thru to** OPEN **facing** LOD, **—; Walk, —, 2, —; (Twirl) Walk, —, 2 end** SEMI-CLOSED, **—;**

SEQUENCE: A — A — B — A — B — A plus Ending. (3rd and 4th time end Part A in BUTTERFLY M facing WALL).

Ending:

1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.**

NEVER SHOULD HAVE TOLD YOU — Grenn 14265
Choreographers: Bud and Shirley Parrott
Comment: This two-step is not difficult. The music is good with big band sound. There is enclosed with the record a sheet of written cues which can be used for a basic round dance class.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step end M facing** WALL; **Side, Behind, Side, Front end** CLOSED; **Pivot, —, 2, —;**
5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind end facing** LOD **in** SEMI-CLOSED, **—; Walk, —, 2, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

17-20 **Face to Face Two-Step; Bk to Bk Two-Step end** OPEN **facing** LOD; **Fwd, Close, Bk, Close; Walk, —, 2 end** CLOSED **M facing** WALL, **—;**
21-24 **Side, Close, Fwd, —; Side, Close, Thru, —; Side, Behind, Side, Front; Walk** LOD, **—, 2 pickup to** CLOSED, **—;**

PART C

25-28 **Side, Close, Cross to** SIDECAR, **—; Side, Close, Cross to** BANJO, **—; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;**
29-32 **Fwd, Lock, Fwd, Lock; Walk, —, 2, —; Fwd, Close, Bk, —; Bk, Close, Fwd end** SEMI-CLOSED **facing** LOD, **—;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1 **Step Apart, —, —, —.**

POCO CHA — Grenn 14265
Choreographers: Irv and Betty Easterday
Comment: This cha cha will take some work and practice. Music has big band sound.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Knee, Side, Wiggle/Wiggle, Wiggle; Recov, XIB, Unwind/2, Flick to** LEFT-OPEN **facing** RLOD;

PART A

1-4 **Rock Fwd, Recov, Side/Close, Side; (Whip) Fwd, Fwd, Fwd/Fwd, Fwd; 1/4 L Turn to** BUTTERFLY, **Knee, Side/Close, 1/2 R Turn to Bk to Bk M facing** WALL; **Side, Close, Side, Close;**
5-8 **1/4 L Turn, Side turning L to** BUTTERFLY **M face** COH, **Apt/Recov, Side; Kick, 1/2 R Turn, Fwd/Lock, Fwd; Kick, 1/2 L Turn, Fwd/Lock, Fwd; 1/2 L Spot Turn, Recov M face** COH **in** BUTTERFLY, **Side/Close, Side;**

PART B

1-4 **XIF/Recov, Side, XIF/Recov Side; XIF/Recov, Side, XIF/Recov, Side; Rock Apt, Recov, Fwd/Cha, Cha end** LEFT-OPEN **facing** RLOD; **(Fwd, 2, Fwd/Cha, Cha end in WRAP facing LOD) Rock Side, Recov face** LOD, **Wrap/Cha, Cha;**
5-8 **R Wheel Bk, 2, Bk/Bk, Bk facing** RLOD; **Unwrap, 2, Turn/2, 3 M face** LOD **in** BUTTERFLY; **Fwd, Recov, Side/Close, Side; Bk Turn, Recov, Fwd/Close, Fwd end** LEFT-OPEN **M face** WALL;

INTERLUDE

2nd & 4th time thru Part A eliminate Spot Turn. Instead XIF, Pivot, 2, 3 end Bk to Bk M face WALL;
1-4 **Bump, Fwd/2, 3, Fwd/2; 3, Fwd/2, 3, Touch; 1/4 L Turn Bk to Bk M face** RLOD, **Touch, 1/4 R Turn face partner and** COH, **Close; 1/4 R Turn Bk to Bk M face** LOD, **Touch, 1/4 L Turn face partner and** COH, **Close;**
5-8 **Rk Fwd, Recov Turning L, 2/3, 4; Rk Fwd, Recov Turning R, 2/3 4; (Do sa do) Fwd, Fwd, Side/Close, Side; Bk, Bk, Side/Close, Side M facing** COH;

PART C

1-4 **Rk Side, Recov Turning 1/2 R face** LOD, **Fwd/Fwd, Fwd; (Fwd, 2 Turning R XIF of M end outside) Fwd, Fwd, Fwd/Fwd, Fwd; Fwd, 2 Turning R face XIF of W end outside, Fwd/Fwd, Fwd; (Fwd, 2 turning R face XIF of M end outside in** OPEN **facing** LOD**) Fwd, Fwd, Fwd/Fwd, Fwd;**
5-8 **Rk, Rk, Recov, Side/Behind, Recov/Side; Behind/Recov, Side/Lift, Bk/Lock, Bk; Rock Bk, Recov, Fwd/Lock, Fwd; Rock Bk, Recov turning 1/4 L to face** COH, **Close;**

SEQUENCE: A — B — A — Interlude — C — C end LEFT-OPEN facing RLOD — A — B — A plus Ending.
Ending:
1-4 **Repeat meas 1-3 Interlude then turn Bk to Bk M facing LOD, Step Side, Touch, Step Apart Quickly.**

HAPPY DAYS — TNT 121
Choreographers: Dave and Shirley Fleck
Comment: Lively but easy two-step to peppy music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED,

—, Touch, —;

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to** CLOSED; **Turn Two-Step; Turn Two-Step end** OPEN **facing** LOD;

5-8 **Walk, —, 2, —; 3, —, Kick, —; Bk Up, —, 2, —; 1/4 R Turn** BUTTERFLY, **—, Touch, —;**

9-12 **Heel, —, Toe, —; Side Two-Step; Heel, —, Toe, —; Side Two-Step end in** CLOSED;

13-16 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, end** SEMI-CLOSED **facing** LOD; **Walk, —, 2, —;**

PART B

1-4 **Away, 2, 3, —; Together, 2, 3, —; Away, 2, 3, —; Together, 2, 3, —;**

5-8 **Circle Away, —, 2, —; 3, —, 4, —; Together, —, 2, —; 3, —, 4 to** BUTTERFLY **M face** WALL, **—;**

9-12 Roll LOD, **—, 2, —; 3, —, Touch, —; Roll** RLOD **—, 2, —; 3, —, Touch, —;**

13-16 **Bk Away, —, 2, —; 3, —, Touch, —; Together, —, 2, —; 3, —, Touch, —;**

PART C

1-4 **Roll LOD, —, 2, —; In Place, Step, Step, —; Roll RLOD, —, 2, —; In Place, Step, Step, —;**

SEQUENCE: A — A — B — A — C — A plus Ending.

Ending:

1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.**

SINGING CALL

SEND ME THE PILLOW THAT YOU DREAM ON

By Bud Whitten, Middletown, Rhode Island

Record: Thunderbird #184, Flip Instrumental with Bud Whitten

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring now
Roll away and circle left four ladies
Roll away circle left that way
Left allemande that corner weave
Send me the pillow that you dream on
Promenade so darling
I can dream on it too

FIGURE:

Heads promenade halfway 'round
Down middle right and left thru
Square thru four hands around
Split that pair around one
Line of four you go star thru
Partner trade swing corner
Send me the pillow that you dream on
So darling I can dream on it too.

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SINGING CALLS

ROSALIE

By Frank Lane, Estes Park, Colorado

Record: Dance Ranch #648, Flip Instrumental with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Circle left with Rosalie my darling
Rosalie my own allemande left
Then do sa do your own
Gents star left one time you roam
Turn your partner right corner allemande
Hey come back and promenade oh you
Could make my life thrilling
Just tell me that you're willing
To be mine Rosalie mine

FIGURE:

Head ladies chain turn 'em and then
Do a half square thru and a
Right and left thru my friend
Same two swing thru now box the gnat
Look her in the eye go right and left thru
Go the other way back do a do sa do
Go once and a half around
Swing the next girl and promenade
Oh you could make my life thrilling
Just tell me you're willing
To be mine Rosalie mine

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AFTER THE STORM

By Curtis Thompson, Houston, Texas

Record: Lore #1167, Flip Instrumental with Curtis Thompson

OPENER, MIDDLE BREAK, ENDING

Well the four ladies chain across
Turn 'em with the left hand then roll away
Circle to the left go movin' around and
Four little ladies rollaway circle left
Left allemande corner weave the ring
After the storm will come the sunshine
Then do sa do and promenade that ring
After the storm there will be rainbows
And don't our love look better after rain

FIGURE:

The head two couples square thru
Four hands around to the outside then
Right and left thru gonna do sa do
Make an ocean wave balance there and
You'll trade the wave to left allemande
Weave the ring after the storm will
Come the sunshine gonna do sa do
Take that corner promenade the ring
After the storm there will be rainbows
And don't our love look better after the rain

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CLOSE ENCOUNTERS

By Joe Saltel, McKinleyville, California

Four ladies chain across
Heads square thru
Touch a quarter
Scoot back, boys fold
Girls do sa do to a wave
Swing thru, turn thru
Star thru with the boys
Couples circulate, girls fold
Right and left grand

Heads promenade halfway around
Sides fan the top
Ping pong circulate
Recycle, veer to the left
Stroll and cycle
Ferris wheel and spread
Pass thru, half tag, recycle
Left allemande

One and three cross trail thru
Separate around one to a line of four
Pass thru, half tag
Split circulate, recycle
Veer to the left, ladies trade
Ferris wheel and spread
Star thru, centers pass thru
Left allemande

Head ladies chain to the right
Heads square thru three quarters
Separate around one to a line
Pass thru, half tag
Swing thru double, recycle
Pass thru, trade by
Left allemande

These were submitted by Karl-Heinrich Fischle, Hannover, Germany. Good square thru practice on two of the dances.

CROSS IN, CROSS OUT

Heads cross trail thru, separate
Round one make lines of four
Cross trail thru (to mother)
Box the gnat, grand right and left

COUNT UP

Heads right and left thru
Cross trail thru, do sa do corner
Square thru two hands
Bend the line
Square thru three hands
Bend the line
Square thru four hands
U turn back, star thru, California twirl
Square thru five hands
Left allemande

LINE ZERO

Heads lead right, circle to a line
Pass thru, bend the line
Bend the line again
Right and left thru
Left allemande

ALL COUNT DOWN

Heads star thru, California twirl
Square thru four hands
U turn back, box the gnat
Right and left thru
Square thru three hands
U turn back, box the gnat
Right and left thru
Square thru two hands
U turn back, box the gnat
Right and left thru
Square thru one hand
U turn back, box the gnat
Change hands, left allemande

or

Right and left thru
Cross trail thru, U turn back
Left allemande

SINGING CALL

IT'S THE STOPS THAT YOU'VE MADE

By Glenn Zeno, Saco, Maine

Record: Blue Star #2068, Flip Instrumental with Glenn Zeno

OPENER, MIDDLE BREAK, ENDING

Four little ladies promenade
Go once around you know
Pass your partner swing your corner
Swing the corner go join hands and
Circle left go walking around the ring
Now four little ladies whirl away
Then weave around the ring
I see that you're well traveled
Probably been around the world do sa do
Then you promenade this girl
Don't tell me the things you've done
The games you have played
If it's not the miles you've traveled
It's the stops that you've made

FIGURE:

One and three lead to the right circle four
Make two lines when you get there do the
Right and left thru pass the ocean scoot back
When you are thru all eight circulate
Turn thru you do allemande left corner
Come home do sa do swing the corner lady
Promenade her home
Don't tell me the things you've done
The games you have played
If it's not the stops that you've made

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Heads move up to the middle and back
Right and left thru and turn the honey
Star thru, pass thru
Right and left thru the outside two
Dive thru, pass thru, star thru
Right and left thru and turn the girl
Pass thru and bend the line
Up to the middle and back in time
Right and left thru and turn once more
Pass thru and bend the line
Up to the middle and back
Star thru, dive thru, pass thru
Left allemande

Heads pass thru, both turn right single file
Follow that lady and go around one
Down the middle and pass thru, split two
Lady go left, gent go right around one
Into the middle and box the gnat
Right and left thru right after that
Square thru four hands and don't ask why
Head gents turn around and shake right hands
Pull on by, left allemande

Sides pass thru both turn right single file
Follow that lady and go around one
Down the middle and pass thru, split two
Lady go left, gent go right around one
Into the middle and pass thru
Both turn right go single file
Follow that man and go around one
Down the middle and pass thru, split two
Gent go left and lady go right around just one
Into the middle and cross trail thru
Left allemande

Head ladies chain across
Same heads roll a half sashay
Pass thru, just the men turn back
Now follow that girl single file
Both turn right one by one
Go around one and into the middle
Pass thru, split two
Lady go left and gent to right
Round one and down the middle
Pass thru, just the girls turn back
Now follow that man single file
Both turn right and go around two
Hook on the ends make lines of four (1P2P)
Go forward up and back with you
Straight across right and left thru
Roll a half sashay
Pass thru, U turn back
Left allemande

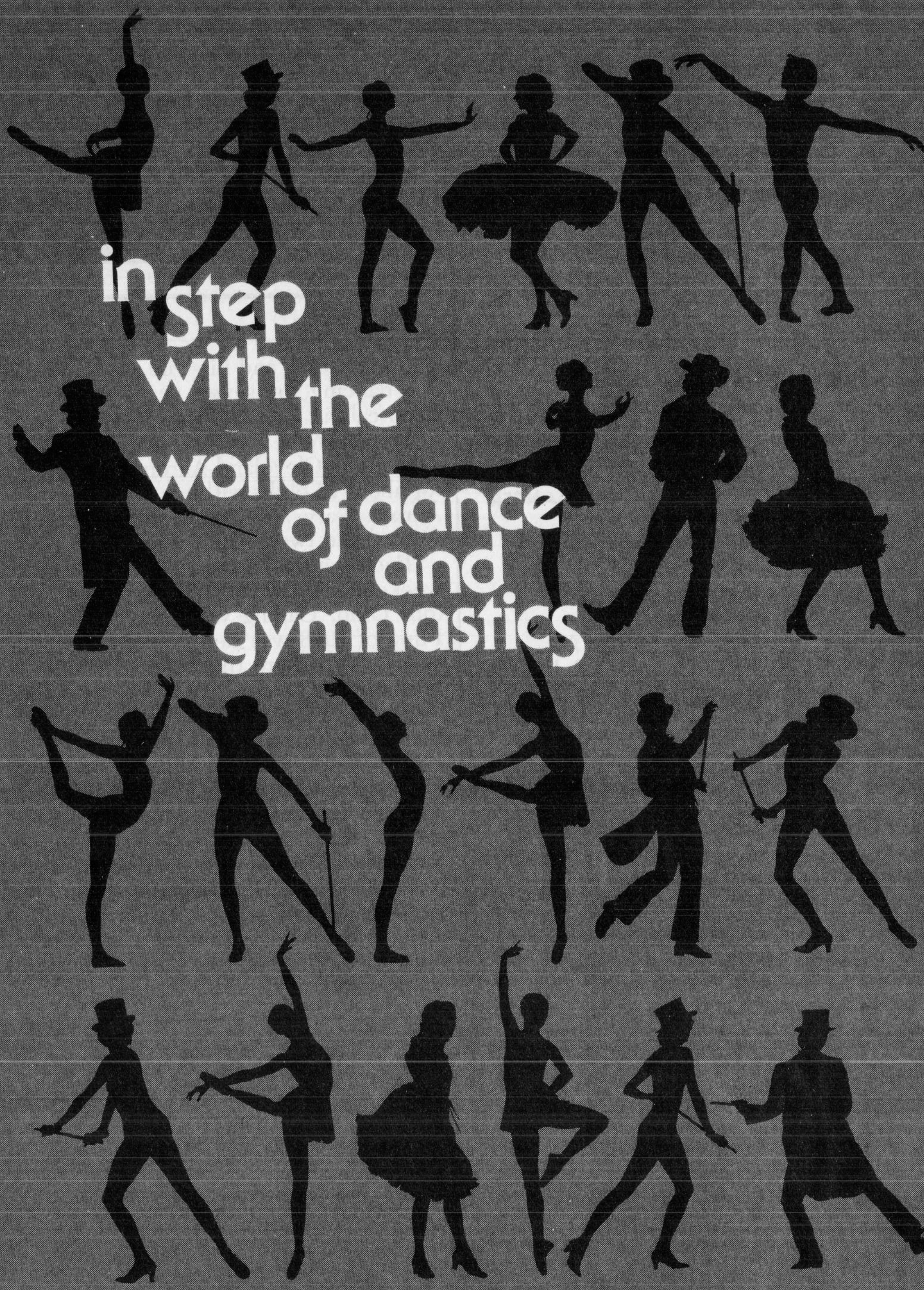
Side couples pass thru
Separate and go around one
Into the middle and half square thru
Separate and go around one
Into the middle, square thru three quarters
Split those two, go around one
Down the middle, square thru four hands
Split those two and around one
Same couples square thru five
Separate around just one
Pass thru, left allemande

Two and four right and left thru
Turn your girl, roll a half sashay
Pass thru and separate around just one
Into the middle and box the gnat
Right and left thru the other way back
Pass thru, split the outside two
Around just one and line up four
Forward eight and back with you
Pass thru and join hands
Arch in the middle and ends turn in
Right and left thru in the middle and then
Circle up half and when you do
Rear back and pass thru
Star thru, California twirl
Girl on your right left allemande

SINGING CALL ADAPTATION

WILD ABOUT HONEY

Adapted by Ken Kernen, Phoenix, Arizona
Record: Chaparral C-203
OPENER, MIDDLE BREAK, CLOSER
(Same as opener-closer on original)
Sides face grand square
First time I saw her, my heart felt a little bit funny
And I just knew — I had to have Honey
(Circle to the left)
Lips like cherry wine, feel good touching mine
Left allemande and promenade her back home
I'm such a fool about
Don't want to live without Honey
FIGURE
Heads (sides) square thru and go
Four hands around get to the corner
(Do sa do)
That same girl swing and then
Join hands and circle left now —
Lips like cherry wine feel good touching mine
Left allemande and promenade her back home
I'm such a fool about
Don't want to live without Honey
TAG
I'm such a fool about
Don't want to live without Honey
SEQUENCE: Opener, Figure twice, Middle Break, Figure twice, Ending.



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CALLER of the MONTH



Gary Brown – Akron, Ohio

GARY BROWN and his wife, Lyn, have been dancing for seven years and Gary has been calling for six of those years.

Currently he has three clubs for which he calls in the Cleveland-Akron area and he calls for about 25 clubs within a four-hour drive of Akron. Gary also conducts three basic advanced and two advanced to C-1 workshops.

Each winter and spring Gary conducts a weekend at Atwood Lodge just south of Canton, Ohio. Calling with him at the Winter Fling of 1978 was Ron Schneider while Kip Garvey will share the mike with him at the Spring Fling in April. Gary has also called for festivals in Virginia, West Virginia, New York, Pennsylvania, Ohio and Michigan.

An Advanced Basics Album, recorded by Gary, was released in April of 1978. It was released by his own company and was recorded, edited and produced locally in Akron.

Gary and Lyn have two children, 16 and 17 years of age. The entire family is very understanding when it comes to sharing time with his square dance activities. Gary works full time for Temperature Control Systems, a heating and air-conditioning company.

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Marv Lindner

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4761A **Baby Cha** by Hi & Cookie Gibson
4761B **Candlelight Waltz** by Emmett & Monette Courtney

Those who dance to Gary compare him favorably with some of the nation's best because of his fine timing, rhythm, and beautiful singing voice.

(**LETTERS,** *continued from page 3)*
must rely on this, just isn't a good caller.

D.I. Rising
Cascade, Idaho

Dear Editor:

There is one thing that we aren't in agreement with, and that is splitting the dancers up, the mainstream and high level, at the weekend dances. If the high level dances would mix, it might not be as disappointing, but they stay in their own squares all evening or all afternoon. This is not our type of thing, as we think of square dancers as being good mixers and we have made many friends and enjoy them very much. Happy Dancing!

Wanda and Harold Boyd
Robinson, Illinois

Dear Editor:

This is an exciting time of year for us. We look forward to the start of each new class. We are glad that we now have identifiable plateaus so we can tell our dancers where they fit at each stage of their learning. In the past, many good dancers were lost to our clubs because they tried something too far over their heads, then decided they had never learned enough to belong.

Bud and Jinny Allison
New Milford, New Jersey

Dear Editor:

We are very glad to have Ed Foote's column. Please keep it up!

Rachel Juni
Ann Arbor, Michigan

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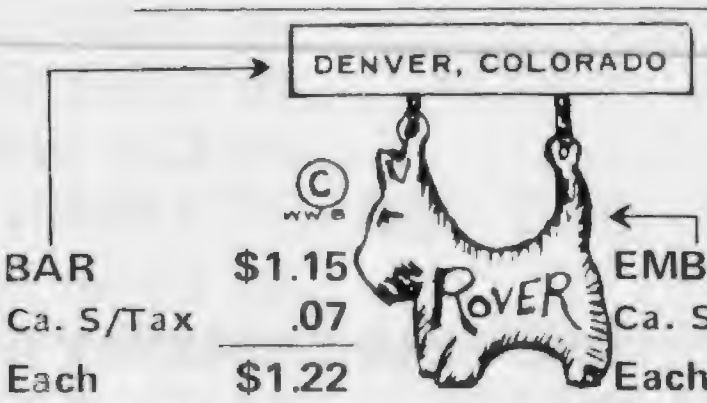
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Dear Editor:

My wife and I are interested in starting square dance classes for the deaf and wondered if you or any of your readers could furnish us with any information as how to set up such a program. We would appreciate hearing from someone out there.

Jerry and Dorothy Schroeder
413 Freres Avenue
Racine, Wisconsin

Dear Editor:

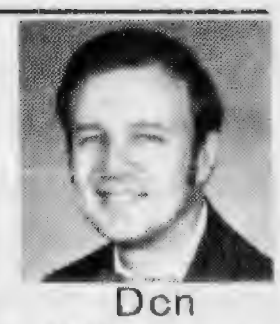
After 28 and a half years, I have retired from calling and teaching square dancing. . . . Sets In Order and SQUARE DANCING have been my inspiration and main source of information all of these years. I have all but a very few of the first issues of the magazine in my library. I think you have done an outstanding job in providing good leadership for what square dancing should be. May you continue to do so for many more years.

Lafi Miller
Fort Collins, Colorado

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tributed so much to the activity will be greatly missed. Our congratulations to them for their many years of dedicated service. — Editor.

Dear Editor:

We find SQUARE DANCING magazine of great help to us in our endeavors to teach a fairly large group of square dance beginners and believe me, we can use all the help we can get. Thank you.

Eleanor and Willard Fawcett
Kenora, Ontario, Canada

Dear Editor:

As one interested in becoming a caller I find your magazine a most helpful source of square dancing movements and ideas. Please continue the fine support you provide dancers throughout the world who are fortunate to know of your publication. Thank you.

James Dewater
Milton, Florida

Dear Editor:

I am writing to find out if there are any square dance clubs older than 43 years. The

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Hayshaker Barn Dance Club was formed in 1935. We have never broken up, although we have changed people a lot. This club is in Chicago, Illinois. I have been a member of the club for 33 years now.

Alpha Winters
39½ Clay Street
Highwood, Illinois

Dear Editor:

May I, at this writing, thank The American Square Dance Society for your efforts in keeping us dancers and callers in New Zealand up with the square dance scene in America and the world through your informative monthly magazine. This is definitely appreciated by me.

R. Mason
Auckland, New Zealand

Dear Editor:

I am jarred by your October, 1978, "Discovery" article — particularly referring to the caller as "your highness" and his . . . issuing commands drill sergeant style. Also the words, "This is where all the trouble starts."

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To an experienced dancer this could be construed as an attempt at humor — albeit in bad taste ethically. To a new dancer the article gives supposed facts. The picture so presented really gives the impression that a caller is an officious, unfeeling slave driver who is a disciplinarian devoid of consideration and whose job it is to make you a "first class" dancer despite yourself. What a turnoff! The remainder of the article is well written and truly representative of what is going on. Please have your writer(s) go back to your Indoctrination Handbook — page 7 — and reacquaint themselves with what a caller is, but the "start of trouble" — and drill sergeant? Bite your tongue!

Chuck Prister
Rochester, New York

Hope not too many of you missed our point. What may have sounded like downgrading callers was anything but. However, sometimes our humor may not be clear. — Editor.

Dear Editor:

We certainly enjoyed the August issue. We

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traveled from August 3rd to October 12th through ten states. In each city we used your directory and found such pleasant and cooperative fellow square dancers. They sent us to wonderful dances and as you know, there are no friendlier people than square dancers! We made many new friends and had a ball! All due to your directory. Many thanks.

Bill and Margaret Noe
Islamorada, Florida

Dear Editor:

My pleasure is anything concerning round dancing! My beef is square dance callers who advise beginners to square dance several years before they try round dancing. It is my understanding that squares, rounds and lines would all benefit if they continued together. We round danced six years before square dancing came to this community, and as we had learned to move with the music, we were ready to dance with the rhythm when we learned square dancing . . . I am interested in top ten lists, pulse polls, etc., because as a round dance leader, I rely on these in select-

Meg Simkins

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ing material to teach. I enjoy reading Contra Corner.

Louise Masteller
Kewanna, Indiana

Dear Editor:

Thanks for the clever reminder that it is time for renewal. SQUARE DANCING is carefully read and enjoyed by many other dancers, as evidenced by the increase in inquiries from summer visitors and their praise for your publication. We share their enthusiasm, impatiently awaiting each issue to read cover-to-cover. We enjoyed the June CALLERLAB coverage and also a recent offering by Ralph Hay. Thanks to you and your staff for an enjoyable year. We wish you many more years of giving the square dancers joy.

Larry and Eileen Perotti
Colorado Springs, Colorado

And thank you, for your continued interest and support. — Editor.

Dear Editor:

We attended a Fall Roundup in our area

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Billy Lewis


C.O. Guest


John Saunders


Guy Poland


Bailey Campbell

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LH-1026 WAIT TILL I GET MY HANDS ON YOU Flip/Inst. Caller: Guy Poland

RECENT RELEASES ON LONGHORN
LH-1024 JACKSON Flip/Inst. Caller; Jim Hayes
LH-1023 PROMENADE MIXER Flip/Inst. Caller: Rocky Strickland
LH-1022 GOODNITE LITTLE GIRL Flip/Inst. Caller: Rocky Strickland

NEW ROUNDS ON BELCO
B-283A MOLLY'S FOLLY Two-Step by Art & Daisy Daniels
1st band music; 2nd band cues by C.O. Guest
B-283B MR. SATURDAY NIGHT Two-Step by Bill & Virginia Tracy
1st band music; 2nd band cues by Bill Tracy
B-282 GONNA WRITE MYSELF A LETTER cues by Rocky Strickland/
FUN AND FROLIC cues by C.O. Guest
B-281 SWEETHEART cues by Norman Teague/
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recently where the pre-rounds and rounds between squares were cued by three different people. To my knowledge, not once did one of those people cue a round without reading the cues. Being an amateur round dance cuer myself, I know that one cannot read a cue sheet fast enough to get the cues to the dancers ahead of the step they are to be dancing. My husband and I work very hard to be smooth round dancers and to dance our very best at all times, but especially when there are a number of spectators at a dance. It is impossible to be smooth dancers when you are left with your free foot dangling in the air waiting to hear what comes next! We were not the only round dancers that night who were fed up with the cues we received. Our frowns of concentration prompted a beginning round dancer to later comment to his instructor that he had sat and watched the rounds that night and that, "Nobody on the floor was having any fun. Not one of those people out there was smiling." This is, indeed, a sad situation and one that we feel should be remedied. After all, spectators

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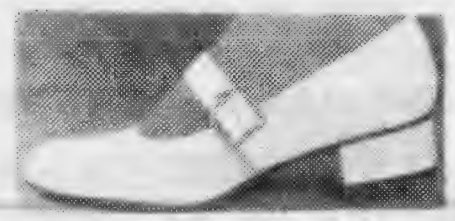
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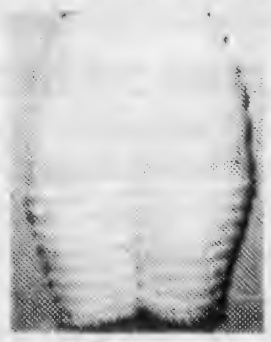
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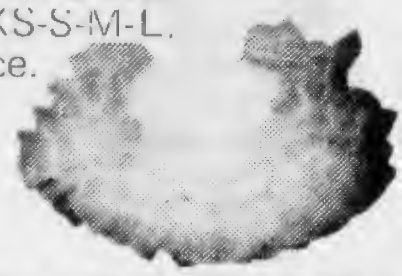


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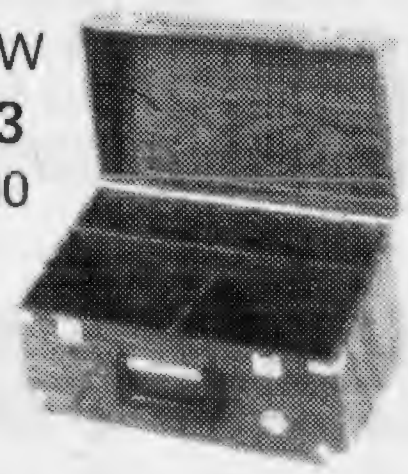


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at a dance are potential round and/or square dancers . . . but jerky, unstyled dancing done to jerky, stilted cues by dancers who are not smiling, will not attract non-dancers to join our classes. Thank you for letting me air my gripe. Please sign me,

A Southwest Kansas Dancer
Name Withheld by Request

We will never reprint a letter we receive unsigned. However, we will occasionally respect a request by a writer to withhold his name as long as the letter comes to us signed. — Editor.

(**AS I SEE IT,** *continued from page 6*)

that category of dancer involvement that represents our largest potential in terms of numbers of dancers. The *true Mainstream* needs to be designed for him.

Those whose dancing and calling interests lie beyond this point can only be benefited by a strong Mainstream program, for from the Mainstream will come the troops that may someday form the Plus 1, Plus 2 regiments. Unless and until we establish a strong program for the majority, that allows the greatest


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number of those coming in as beginners to continue as enthusiastic square dancers on a medium-frequency basis, we will be missing the boat. We cannot build a program if our sights are set somewhere up in the sky where we know from past experience only a relatively small percentage of dancers will ever reach.

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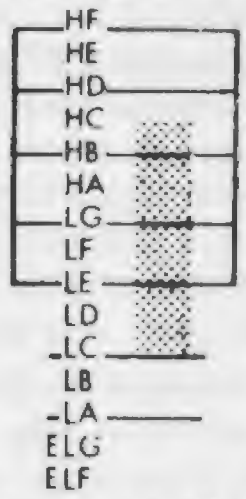
SINGING CALLS

AFTER THE STORM — Lore 1167
Key: D Tempo: 130 Range: HD
Caller: Curtis Thompson LA
Synopsis: Complete call printed in Workshop.
Comment: A peppy number featuring trade the wave. Good instrumental that makes you want to dance. Curtis seems to enjoy calling this. If the key isn't too high callers will handle this O.K. Rating: ★★+

IT'S THE STOPS THAT YOU'VE MADE — Blue Star 2068
Key: B Flat & C Tempo: 130 Range: HD
Caller: Glenn Zeno LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A good release in both figure and calling. Dancers will have to keep on their toes

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

with a lot of figure usage. Key changes make for different dance feel. Rating: **+

ROSALIE — Dance Ranch 648
Key: C Tempo: 128 Range: HD
Caller: Frank Lane LA
Synopsis: Complete call printed in Workshop.
Comment: A nice danceable movement with an established tune that dancers can and do remember and enjoy. Callers will like this number during the middle of the evening. Good instrumental which is faster than the called side and will have to be slowed as Frank did. Instrumental really flies. Rating: **+

SEND ME THE PILLOW YOU DREAM ON — Thunderbird 128
Key: C Tempo: 128 Range: HC
Caller: Bud Whitten LC
Synopsis: Complete call printed in Workshop.
Comment: A fine release by Thunderbird and a nice calling job by Bud. A relaxed easy yet danceable figure. Instrumental is one that offers easy listening. Many callers will latch on to this western type record. Rating: **+

RING OF FIRE — Blue Star 2066
Key: B Flat Tempo: 132 Range: HD
Caller: Lem Smith LA
Synopsis: (Break) Allemande left alamo style — swing thru two by two — swing thru — turn thru — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do — make a wave — recycle — veer left — bend the line — right and left thru — star thru — dive thru — square thru three hands — swing corner — promenade.
Comment: An overused singing call that is good but used by many companies. Figure is not bad for tempo used. Instrumental is Blue Star

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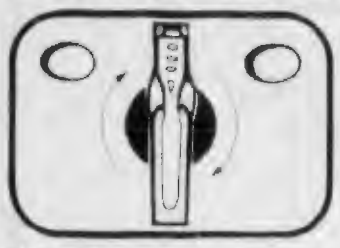
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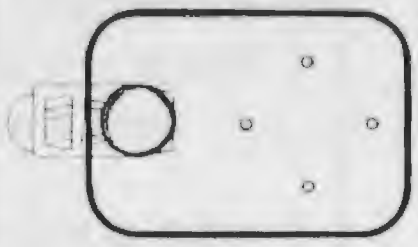
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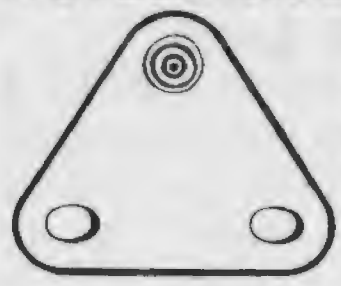
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all the way. Callers may still enjoy calling this if it is not already in their case. Rating: **

I'VE BEEN TO GEORGIA — Bronc 78101
Key: E Tempo: 128 Range: HB
Caller: Dave Smith LB
Synopsis: (Break) Circle — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — curlique — walk and dodge — partner trade — pass ocean — recycle — dive thru — square thru three quarters — swing corner — left allemande — promenade.

Comment: Good sound recording with above adequate backup instrumental. Mainstream dance level of choreography. Let's welcome a good new company that will make itself known to the square dance public. Rating: **

BLUEST HEARTACHE — Bronc 78102
Key: D Tempo: 128 Range: HB
Caller: Dean Salveson LA
Synopsis: (Break) Circle left — allemande corner — do sa do own — weave ring — left allemande — promenade partner (Figure) Heads promenade halfway — lead to right — do sa do — curlique — walk and dodge —

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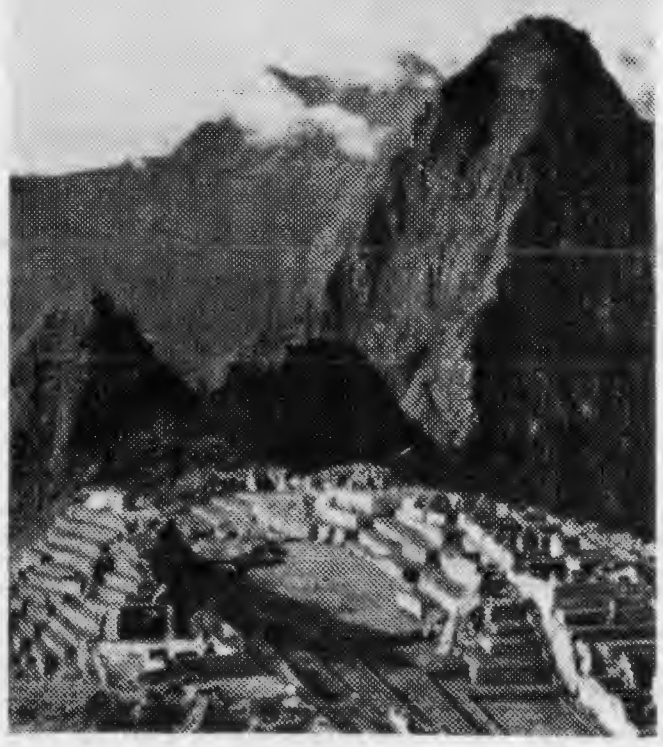
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chase right — boys run around that girl — slide thru — square thru three quarters — swing corner — promenade.

Comment: The new Bronc label has offered good instrumental music and on this release the figure gives dancers a little more variety. Nice job by Dean. Dancers enjoyed dancing this one. Rating: **

SWINGIN' AT THE SQUARE DANCE — Lore 1168
Key: B Flat Tempo: 136 Range: HC
Caller: Jack Reynolds LC
Synopsis: (Break) Four ladies chain — ladies rollaway — circle left — ladies rollaway — circle left — allemande left — weave ring — do sa do own — promenade (Figure) Head two couples right and left thru — star thru — pass thru — right and left thru — star thru — pass thru — chase right — boys run around that girl — slide thru — swing thru with outside two — boys trade — swing corner — promenade (Alternate Figure) Head two couples right and left thru — star thru — pass thru — right and left thru — star thru — pass thru — bend the line — right and left thru — slide thru — swing thru with outside two — boys trade — swing corner — promenade.


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Comment: Quite a fast dance for comfort. This is the old release of another period called "Si Si." Good music but will be enjoyed more for all if slowed down. Nice job by Jack. Rating: *+

PRETTY BABY — Blue Star 2067
Key: C Tempo: 128 Range: HD
Caller: Jerry Helt LB
Synopsis: (Break) Allemande left — do sa do own — swing — gents star left — meet partner box the gnat — girls promenade inside — swing partner — promenade (Figure) One and three right and left thru — face out — promenade three quarters — double pass thru — first couple left — next couple right — join hands circle left — swing corner — promenade.

Comment: A relaxed middle of the evening type of call. Callers may have to work on Jerry's wording for easy calling. Seems easy for Jerry. A dance the dancers will really like a lot or not at all. Rating: **

FREIGHT TRAIN — Dance Ranch 649
Key: D Tempo: 128 Range: HC Sharp
Caller: Jim Mayo LC Sharp
Synopsis: (Break) Allemande left alamo style — right to partner balance — box the gnat —

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wrong way in a right and left grand — partner box the gnat — do sa do — allemande left — weave ring — promenade (Figure) Head two couples right and left thru — star thru — pass thru — right and left thru — square thru three quarters — allemande left — turn back one — swing — promenade (Alternate Figure) Head couples right and left thru — star thru — pass thru — swing thru — boys run right — ferris wheel — centers pass thru — make right hand star — girls turn back — swing — promenade.

Comment: Danceable figure with an established tune that has been around for awhile. Good instrumental background. It can be called without problems. Figure not difficult with a turn back movement adding interest.

Rating: **

SWEET SWEET SMILE — Scope 633
Key: D Tempo: 128 Range: HB
Caller: Jay Henderson LA

Synopsis: (Break) Circle left — allemande left — do sa do — four men star left — turn partner by right — corner allemande — swing partner — promenade (Figure) Heads square thru four hands — corner do sa do — swing — boys run to right — bend the line — right and left thru — flutter wheel — slide thru — swing corner —

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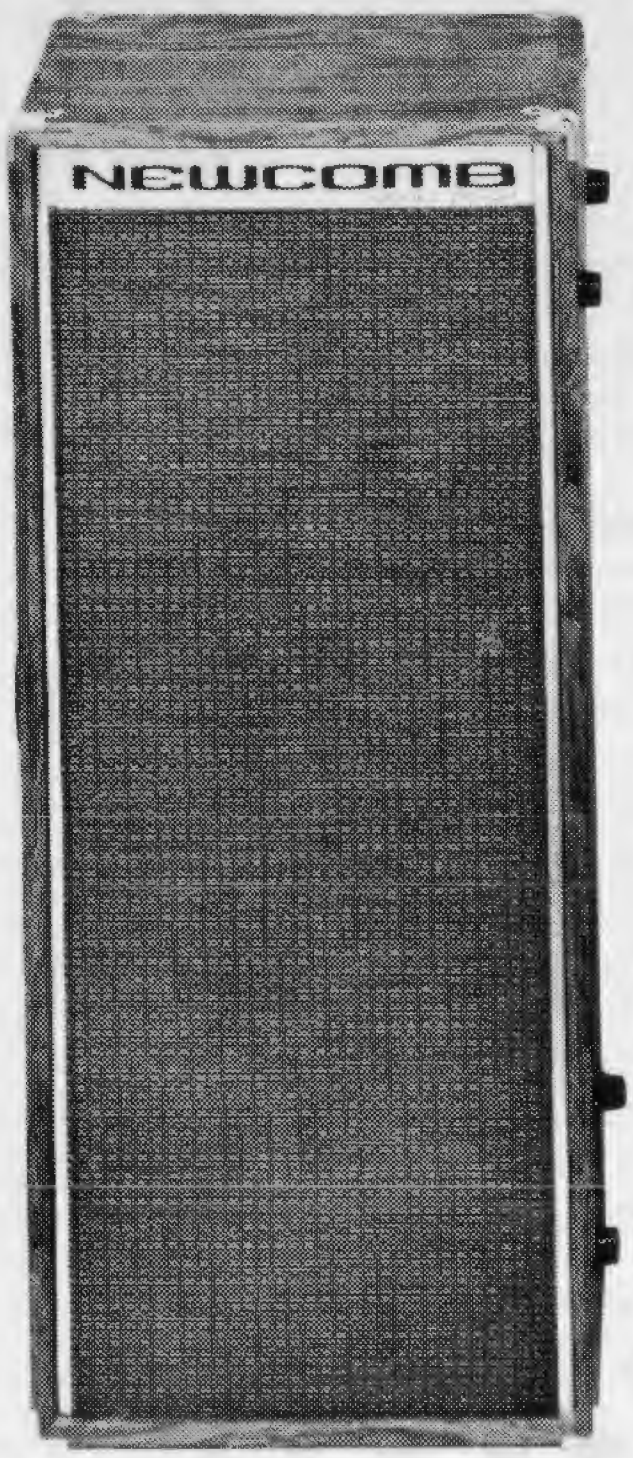
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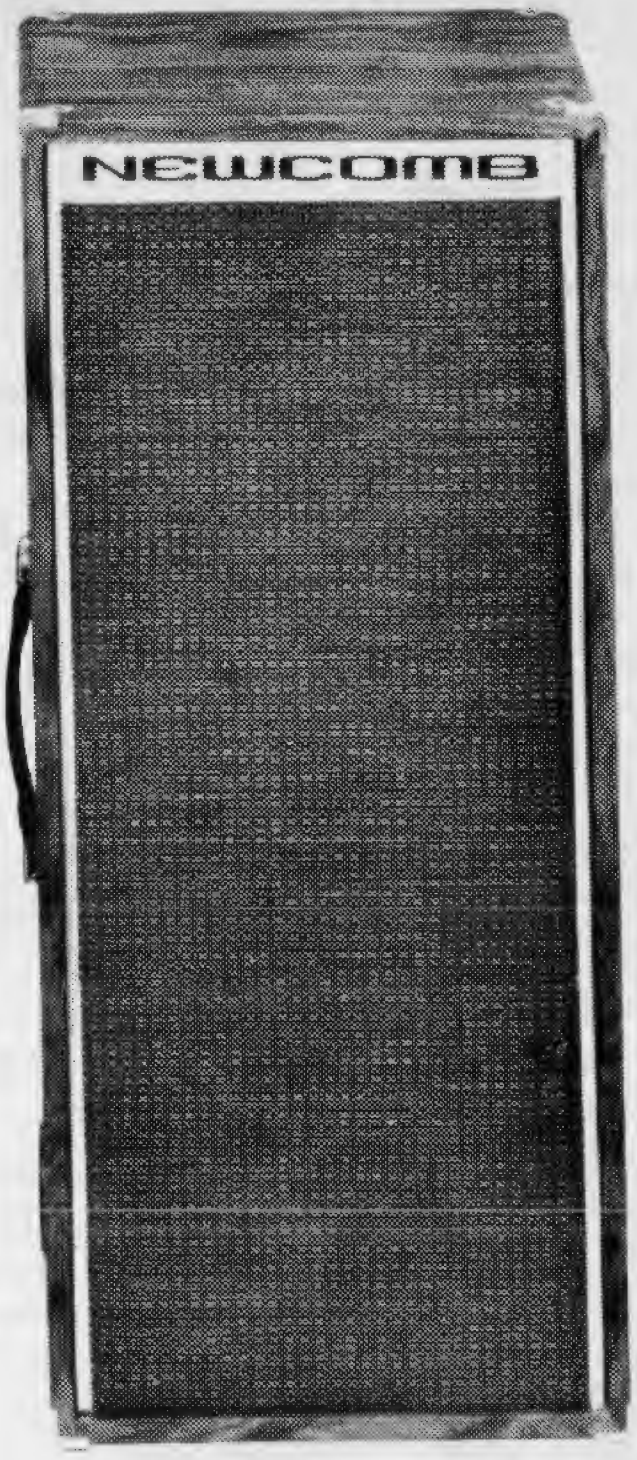
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promenade.

Comment: Once again the choreography and figure have been overworked in many singing calls. Easy movements to call and dance is adequate. Music instrumental is average. Nice job by Jay. A more interesting figure would make this a better release. Rating: **

BOOGIE GRASS BAND — D & R 137
Key: G Tempo: 132 Range: HB
Caller: Dale Dockery LG

Synopsis: (Opener) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — come down middle — star thru — pass thru — veer to left — ferris wheel — centers zoom — new centers pass thru — star thru — square thru three hands — swing corner — promenade.

Comment: This tune will require some work to call easily. Melody is fairly hidden in a hoedown type of instrumental. In fact this release could be utilized more as a hoedown than singing call, in this reviewer's estimation. Figure not bad. Rating: *+



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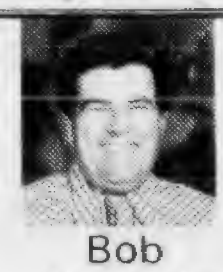

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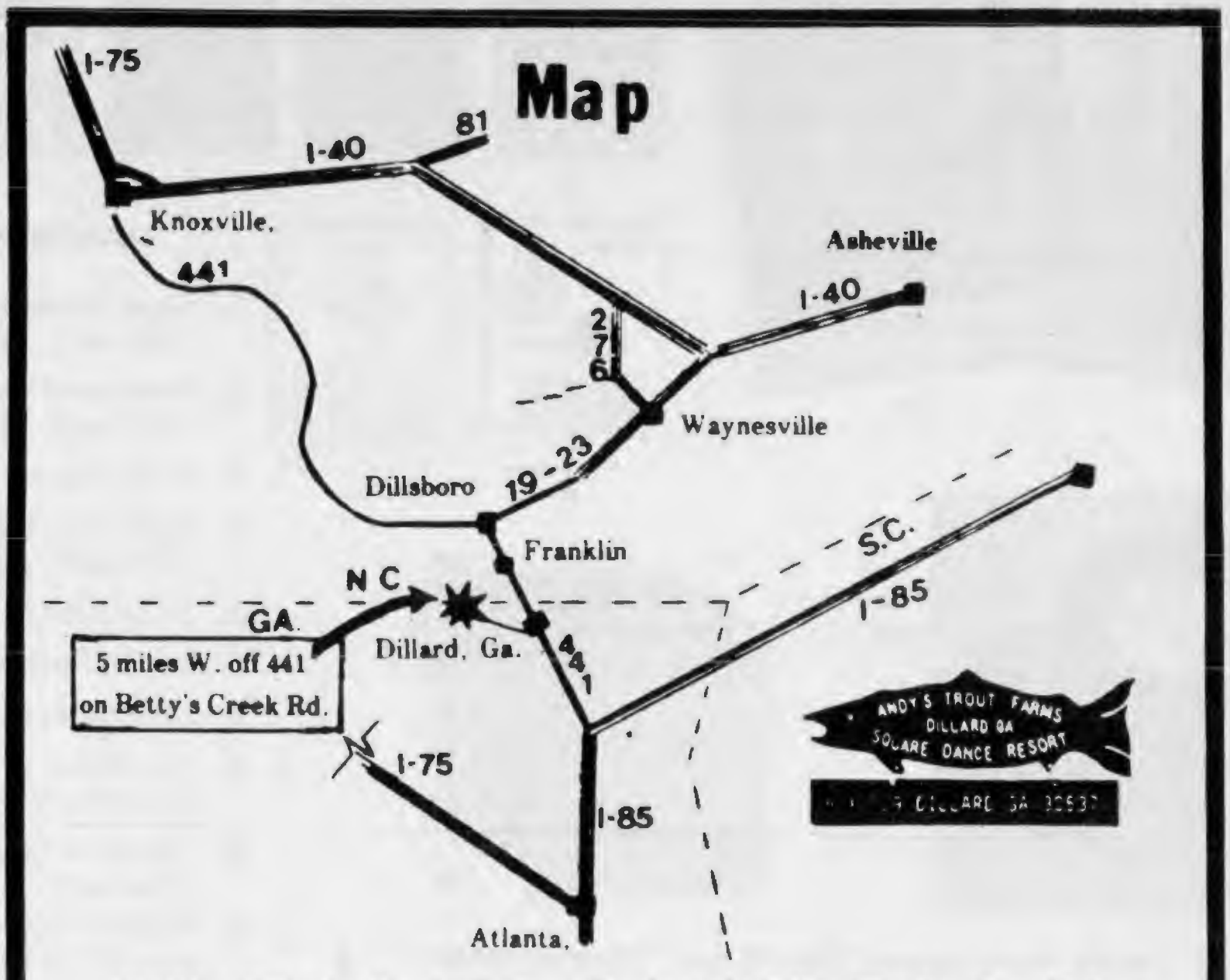
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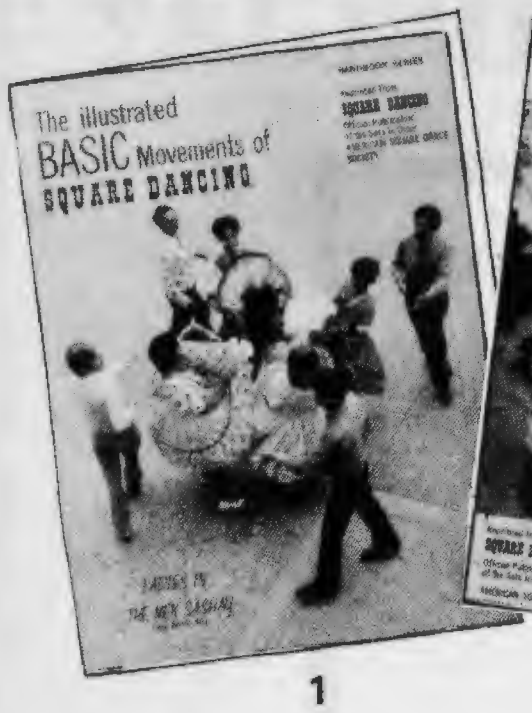
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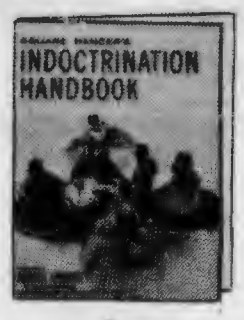
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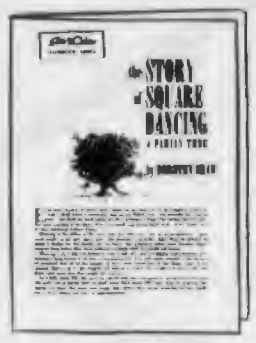
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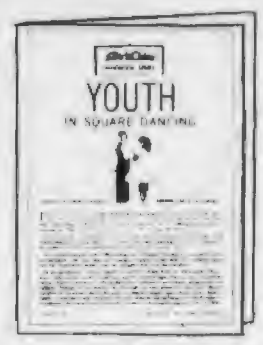
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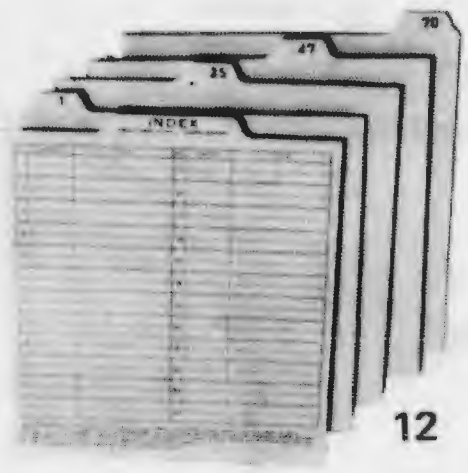
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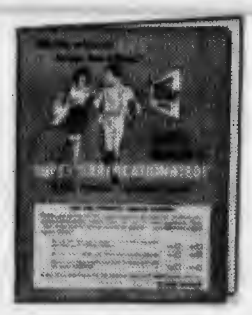


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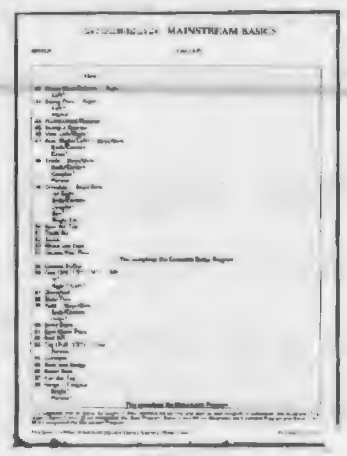
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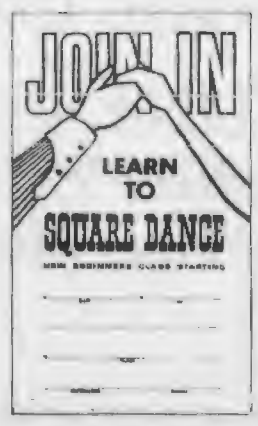
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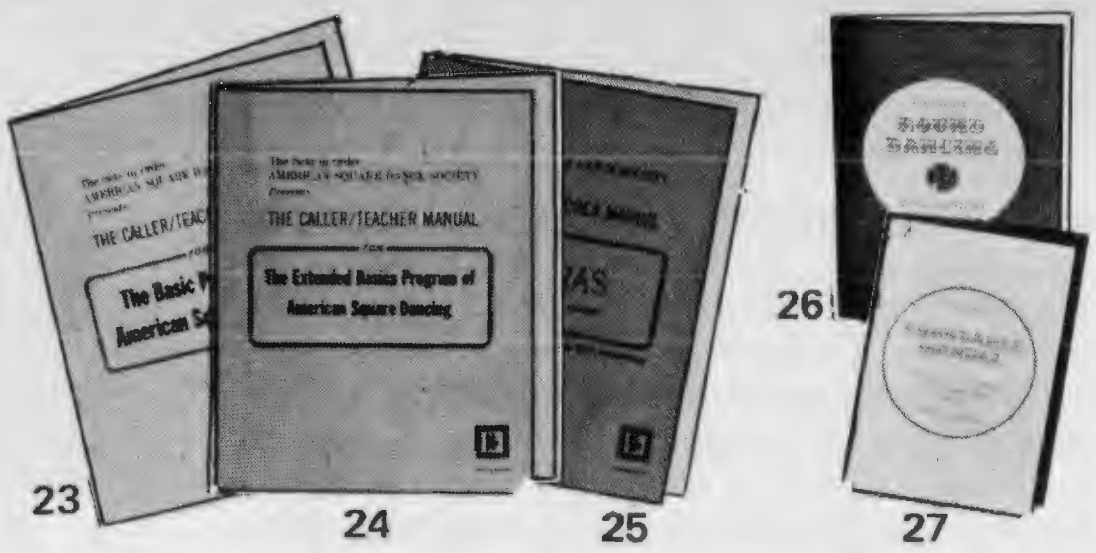
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23. Caller/Teacher Manual for the Basics ($5.00)
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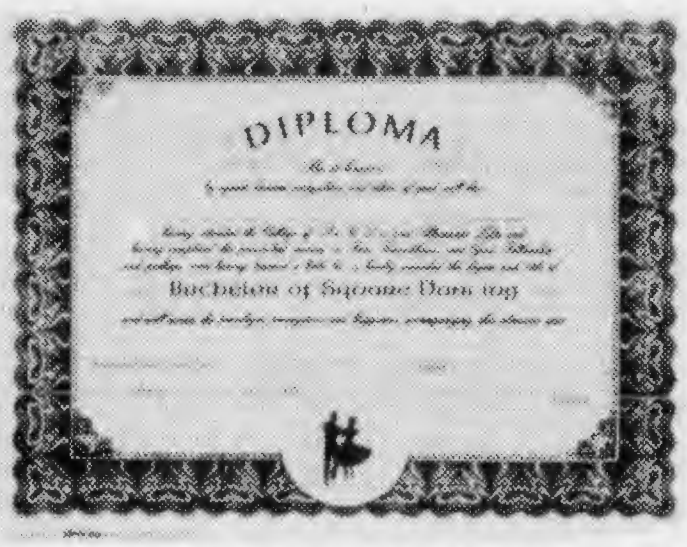
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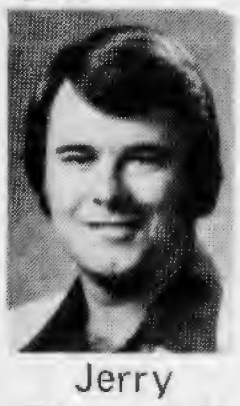
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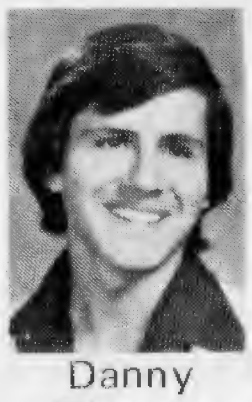
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Jan. 12-14 — Round Dance Clinic, Lake Mirror Auditorium, Lakeland, Florida
Jan. 13 — Georgia State S/D Assn. Winter Dance, Columbus, Georgia
Jan. 18-21 — So. Arizona S/R/D Festival, Community Center, Tucson, Arizona
Jan. 19-21 — Continental Round-A-Vous Weekend, French Lick, Indiana
Jan. 26-27 — 21st Annual Dance Festival, Municipal Auditorium, Panama City, Fl.
Jan. 26-27 — Snowflake Festival, Centennial Hall, Hayward, California
Jan. 26-27 — Sweetest Dance of the Year, Middle School, Clewiston, Florida
Jan. 26-28 — Mid-Winter R/D Festival, Hilton Inn, Lakeland, Florida
Jan. 27 — 24th Anniversary S/D, Kaiser Steel Gym, Fontana, California
Jan. 27-28 — Mid-Winter Festival, Lane County Fairgrounds, Eugene, Oregon
Feb. 2-3 — 19th Dixie Jamboree, Civic Center, Montgomery, Alabama
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Feb. 2-4 — Winter Holiday, Turkey Run State Park, Marshall, Indiana
Feb. 2-4 — 30th Anniversary Jamboree, Community Center, Oceanside, California
Feb. 9-10 — Winter German R/D Festival, Eugene Woods Community Center, W. Memphis, Arkansas
Feb. 9-10 — Mardi Gras S/D Festival, Biloxi-Sheraton, Biloxi, Mississippi
Feb. 9-11 — D/J Caper, Balmoral Woods Inn, Crete, Illinois
Feb. 10 — Sweetheart Ball, High School, Loveland, Colorado
Feb. 16-17 — Winter Carnival, Exhibition Hall, Jekyll Island, Georgia
Feb. 16-18 — Holiday Weekend, Holiday Inn, Rochester, Minnesota
Feb. 16-18 — Dagnay Lodge Festival, Dagnay State Park, Arkadelphia, Arkansas
Feb. 16-18 — Round-A-Cade, Hunt Valley Inn, Hunt Valley, Maryland
Feb. 17 — 10th Annual S/D Convention, Convention Center, Shreveport, Louisiana
Feb. 18 — Sweetheart Ball, Milan, Michigan
Feb 22-24 — Sunshine Festival, Civic Center, Lakeland, Florida
Feb. 23-24 — Sweetheart Dance, St. Patricks Cathedral, Charlotte, North Carolina

LEGACY PRESS RELEASE

"Economics, Ethics and Education," the three E's that are of prime interest among square dance leaders today, will be the theme for LEGACY IV. No one today is unaware of the rising costs of everything, but while the costs increase square dancing remains one of the bargains in the world of recreation. How to keep it a "bargain" will be discussed at the May 10-13, 1979 LEGACY Convention. The delegates will also be talking about ethics in all phases of square dancing. Caller, round dance leader and prompter education and dance leadership courses will be brought into the discussion on education. Leaders from all phases of the activity will participate and the outcome will be shared with the readers of this publication. A LEGACY brochure is available from Stan and Cathy Burdick, P.O. Box 788, Sandusky, Ohio 44870.

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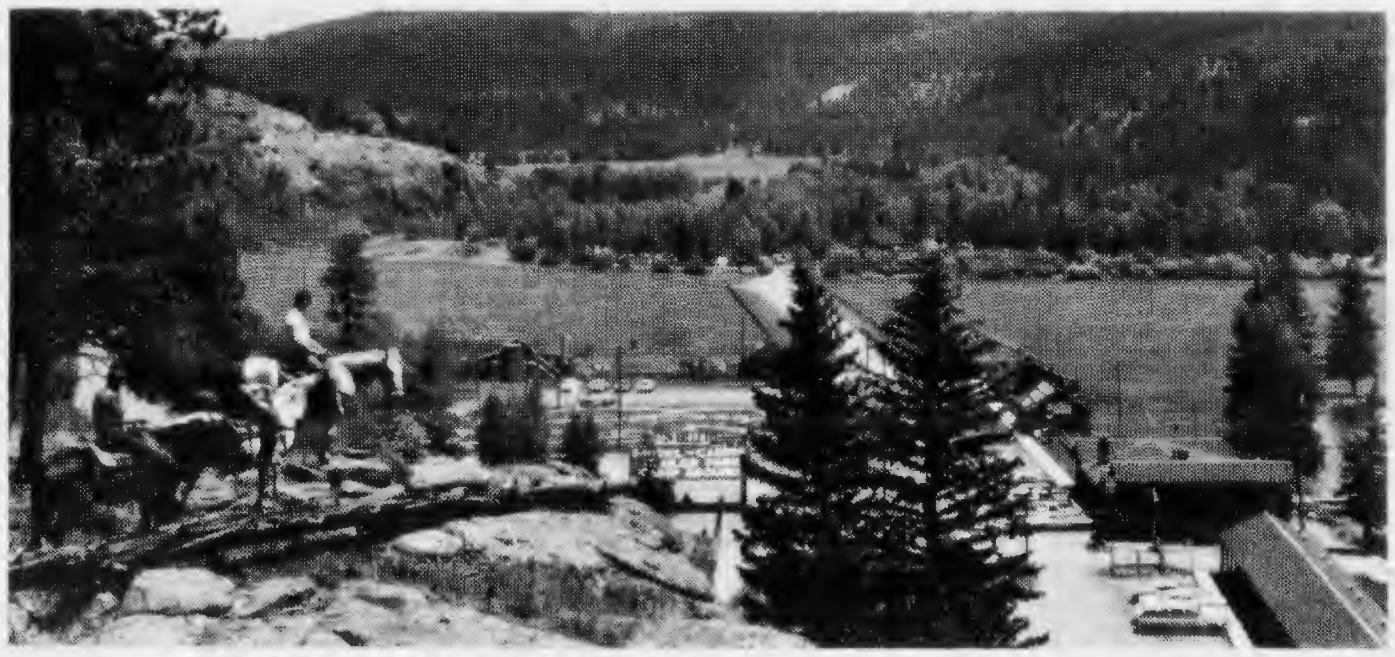

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Bob Parrish, Ferndale, Wa.
Dick Parrish, Hobbs, N.M.
Carl & Jo Barnes, Artesia, N.M.

June 3-9
Chris Vear, Austin, Tx.
Ed Larder, Temple, Tx.
Art & Fran Moore, Dallas, Tx.

June 10-16
Pat Barbour, Houston, Tx.
Ernie Kinney, Fresno, Ca.
Horace & Brenda Mills, LeGrand, Ca.

1979 FALL INSTITUTE – August 19 to September 29

August 19-25
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Sleepy Browning, Jayton, Tx.
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August 26-September 1
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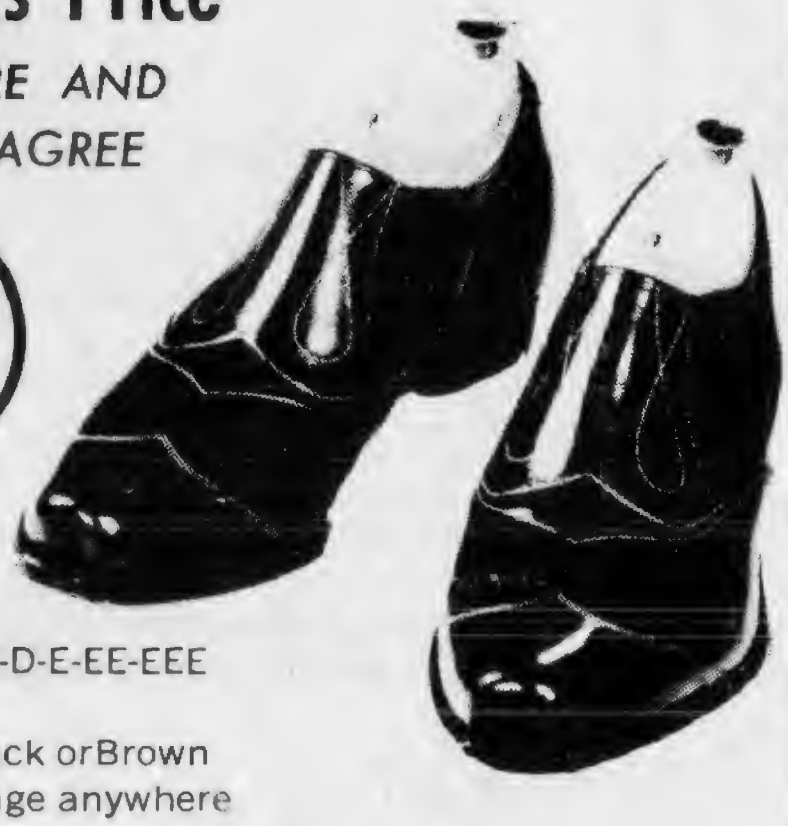


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